

Thomas B. Walker
Art Collection

Minneapolis
Minn.

1913

1000

ARTISTS REPRESENTED

DESCRIPTIVE CATALOGUE
OF THE
THOMAS B. WALKER
ART COLLECTION

803 HENNEPIN AVENUE
MINNEAPOLIS, MINN.

1913



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VOLUNTARY COMMENTS BY ART WRITERS AND VISITORS

FOLLOWED BY ALPHABETICAL LIST OF PAINTERS AND TITLE OF PAINTING.

A FEW EXTRACTS TAKEN FROM A REVIEW OF THE T. B. WALKER GALLERY.

SIR WILLIAM VAN HORNE,
MONTREAL.

Montreal, December 2, 1912.

Mr. T. B. Walker, Minneapolis, Minn.

Dear Mr. Walker: This is the first opportunity I have had for writing since I had the pleasure of seeing you and your extraordinary art collections in Minneapolis. Indeed I am not even yet able to collect and arrange my thoughts of all I saw there. My five hours were much too short for such a mass of things. One might almost as well try to see the National Gallery and the British Museum in the same time. I came away with my mind in a blur of beautiful pictures, ceramics, bronzes and rugs. Somehow, that cabinet of Han, Sung and Ming pieces persists more than anything else perhaps because of its being all together and more comprehensible.

With many thanks for your great kindness, I am,

Most sincerely,

(Signed) W. C. VAN HORNE.

P. S. Mr. Eilers was almost speechless when he came away.

Minneapolis, Minn., August 3, 1912.

I have seen all the principal galleries of Europe and this collection is the finest of all.

MR. JOHN J. BASTING.

A LUMBERMAN'S LOVE OF ART.

Almost in the heart of Minneapolis is a large mansion. A constant stream of visitors will be noted entering and leaving its spacious doorways. It is the residence of one of the country's wealthiest lumbermen, whose great holdings have covered an area greater than some European principalities. But the guests come not to see a millionaire. They come to wander quietly through big chambers which contain an art collection of priceless value, in some respects the greatest of its kind. Think of it! Specimens of Raphael, Michael Angelo, Rubens, Van Dyck, Rembrandt, Turner and many others; the finest collection of old jade and crystal in the world; old Egyptian relics dating 2,000 B. C.; an extraordinary collection of miniatures representing the world in its gallery!

This is the famous Thomas B. Walker Art Collection, which is at

once so well known—to connoisseurs—and so unknown to the crowd. Famous men and women of many lands have viewed it and praised it. Dr. Herrick and I met the old lumberman strolling among his treasures, glad in the pleasure they gave his guests, the public. He appeared more like a retired clergyman, quiet, graybearded and frock-coated. Still active in Methodist Church work, he smilingly gave the Journambulist a little book which he had compiled, "The Testimony of the Ages," regarding the abiding influence of religious faith.

The Journambulist returned to his hotel that afternoon, thoughtful as from a church service. The Presbyterian editor with his ideals in journalism, the Congregational banker with his conceptions of public service, the Methodist millionaire with his priceless collection of treasures, shared freely with all who cared—it was the Christian manhood of the northwest dominating the hustle and hurricane of prosperity. As the dollars grow more numerous, they often, too, grow smaller. The rushing flood of money-getting is succeeded, perhaps more often than the pessimist lets us realize, by the still, deep tides of philanthropy and public welfare. The signs of Roman decay do not yet appear in the great northwest.

—The Congregationalist and Christian World, Oct. 17th, 1912.

Free Synagogue, New York.

Stephen S. Wise, Residence, 23 W. 90th Street, Dec. 9, 1912.

Thomas B. Walker, Esq., Minneapolis, Minn.

My Dear Mr. Walker: I write, for one thing, to express to you my deep-felt gratitude for the great joy which the visit to your home and gallery afforded me a few days ago. While I thank you, I feel that I should congratulate Minneapolis upon having in its citizenship a man who has amassed so noble a collection as you have gathered from the four corners of the earth. It is a great collection, for it is not only representative of the masters, but, as far as I am able to judge, consists of great examples of the great masters.

Fine as is the collection, it is not finer than the spirit of its owner in throwing open the doors of his home to the community and the nation so that multitudes may share with him the pure—I had almost said holy—joy of possession of those art treasures. I shall avail myself of almost any excuse to go to Minneapolis again and bring Mrs. Wise, who is herself a portrait painter, with me so that we may spend hours and hours, I wish it might be days and days, in your galleries.

Hoping with all my heart that you may for many years continue to enrich the gallery in every way, and, chiefest of all, by your personal and loving supervision of it, I am,

Sincerely yours,
(Signed) STEPHEN S. WISE.

THE ARTS CLUB OF PHILADELPHIA.

April 26, 1912.

Thomas B. Walker, Esq., Minneapolis, Minn.

Dear Sir: I enclose an article in "The Sun" written by James Hunieker, probably the best Art Critic in America—from it you will see that Mr. McFadden, president of this club and I saw your wonderful collection a few weeks ago. You were away from home or we would have tried to see you.

It is a wonderful gathering of great works by the great men who have made art live.

Have you an illustrated catalogue? If so we would be highly honored if you would give us one for our library. We have Mr. Widener's and others.

I hope if you come to Philadelphia you will stop at the club and see us, and if you have not seen the fine collections in Philadelphia, would be glad to go with you.

Again congratulating you on your treasures, not only of paintings, but also of porcelains, jades and rock crystals.

I am, yours very truly,
(Signed) A. G. HETHERINGTON,
Chairman Committee Purchases of Art.

**INTERESTING WORKS SHOWN AT THE CITY GALLERIES—NOT-
ABLE COLLECTION OF THOMAS B. WALKER OF MINNEAPOLIS—
GEORGE MORLAND'S GREATNESS AS A PAINTER IN A
STYLE WHICH HE ALONE REPRESENTS IN BRITISH ART.**

How comparatively unknown are the art treasures in the private collections of this vast land may be realized from the experience of two well known connoisseurs, John H. McFadden and Albert Hetherington of the Philadelphia Art Club, who happened to find themselves in Minneapolis, Minn., a few weeks ago. Among the sights of the city is the art gallery of Thomas B. Walker, a man of great wealth and one who believes in pictures. To the amazement of the two Philadelphians, instead of the usual local gallery filled with copies or indifferent specimens bearing great names they found a gallery literally crammed with distinguished pictures and fine old Chinese porcelains. The catalogue of the paintings numbers over 300, among which are examples by Holbein—his portrait of Henry VIII.—Rembrandt, Rubens, Van Dyck, Murillo, Veronese, Botticelli, Raphael—a portrait of Pope Julius II., from the Sir Cecil Miles collection, indorsed by Dr. Waagen of Berlin; no less than eleven Turners of quality; eight Rembrandts, one of Saskia; Ferdinand Bol, the Breughels, Bouk, a dozen Corots, a Clouet (François); Daubigny, Hobbema, one Hals, Ghirlandaio, three Gainsboroughs, a Francia, Mignard, Michelangelo, Millet, Morland, Del Piombo, the Poussins, Raeburn, three by Sir Joshua Reynolds, Romney, Rousseau, Teniers, Tiepolo, Sanchez-Coello, Vanden Neer, Tintoretto, Richard Wilson and many others. Truly an amazing gathering, one that reflects high and varied artistic tastes. Yet how many know of the Walker gallery?

—New York Sun, April 21, 1912.
October 9, 1912.

Mrs. Stevens, wife of Joseph E. Stevens, Corn Exchange Chambers, Mark Lane, London, England, on a visit to the gallery, said:

I am familiar with the art galleries on the continent and in England for the past twenty-seven years. This is the most beautiful and magnificent collection of art that I have ever seen. I am especially acquainted with the Tate (Tait) and the Wallace galleries, and while in the latter there are many magnificent paintings, it does not compare favorably with this Walker gallery.

17 DEAN'S YARD, WESTMINSTER ABBEY, S. W.

October 7th, 1912.

My Dear Mr. Clarke: Among the many pleasant recollections of our visit to Minneapolis, none is more pleasant than that of our time in Mr. Walker's splendid collection of pictures. To begin with, the collection came as a complete surprise. I had not associated Minneapolis (this is a confession of ignorance which you will rather pity than resent), with a gallery of masterpieces, which would be notable in any city of Europe. Then, there were so many pictures it is always a joy and a privilege to see—Turners, Constables, Romneys, all our English masters, to say nothing of older and greater artists.

I will not deny that an element of melancholy entered my mind as I read the labels, which told the story of the pictures, and too often related their flight from England to the far west. Surely, I reflected, artistic Americans should erect a monument to "The English Death Duties" as to the kindly force which brings into the markets of the world so many treasures of English houses. But my melancholy was relieved by two considerations.

If the masterpieces of art must leave my own country, where could I wish them to go to save to that great kindred nation, which has the same mother tongue, the same faith, and the same notions of justice and right dealing?

Again, if the art treasures of the world are to be owned by individuals, could I desire that they should be owned by any other than by those who like the owner of this princely collection, have the generosity and public spirit to make them accessible to their neighbors?

I shall be obliged if you will express to Mr. Walker our gratitude for the delight which he gave us through his pictures, and to his son for the courtesy with which he showed them to us.

Believe me,

Most sincerely yours,

H. HENSLEY HENSON,

Sub-dean of Westminster Abbey; Sometime Fellow of All Souls College, Oxford.

E. J. VAN WISSELINGH & CO., KUNSTHANDEL.

K. Kroesbeek

78-80 Rokin

P. C. Eilers, Jr.

Amsterdam

Windsor Hotel, Montreal, Nov. 25th, 1912.

Thomas B. Walker, Esq., Minneapolis, Minn.

Dear Sir: The special trip I made to Minneapolis to see your collection, of which I have been told already so much, even in my small country, enjoyed me very much. I expected to see some beautiful pictures, but what I saw went far beyond my expectations.

Notwithstanding I remained more than half a day, I saw not enough of it, and at the same time, too much at once, to say that I am fully acquainted with your collection, therefore I hope you will allow me another call, coming in your country again.

Some of your pictures will not leave my mind: The Turners for instance. I never saw a collection of Turners as important as yours. "The Ancient City" can beat, to my opinion, the best Turner in the World.

Of your Rembrandts, your last acquisitions of the Weber collection was a revelation to me. The Ferdinand Bol, "Madam Stercke" is still trav-

eling with me; I do not remember a better example of that master. The Albert and Benjamin Cuyp; Govert Flinck's "Tambourine Player," The Constables; Gainsborough, especially the "Gentleman in Blue," that beautiful man's portrait by Raeburn, beating the best impressionist; that lady's portrait by Romney; Napoleon by Isabey; the Troyons, well no use to mention all these names; I had a great day at yours and am much obliged to you.

Then that important collection of old Persian and Chinese pottery, in its kind as high artistic as the best part of your picture gallery. I think it must be a great thing to the people of Minneapolis and to all who are visiting your Museum, to have such an Art School to educate theirselves in seeing the beauty of nature.

I remain, dear sir,

Yours gratefully,

P. C. EILERS, JR.,
Of Van Wisselingh & Co., of Amsterdam.

CANADIAN PRAISES GALLERY—WALKER ART COLLECTION CALLED BEST IN COUNTRY BY TORONTO BARONET.

Characterizing the T. B. Walker art collection as the finest private collection he had ever seen in his life, Sir Edmund Walker, president of the Canadian Bank of Commerce of Toronto, who was in Minneapolis yesterday, expressed himself as charmed with Minneapolis and the treasures that are on view at Mr. Walker's gallery. Sir Edmund is not a relative of Mr. Walker, but he says he has seen every private collection of art on both sides of the water that is worth seeing, and that the Minneapolis collection excels them all.

—Tribune, Oct. 29, 1912.

Williamsport, Pa., August 2, 1912.

Bishop Evelard wishes to extend to Mr. Walker somewhat tardy, but none the less sincere, thanks for the privilege that made possible the many happy and helpful hours spent with his beautiful paintings. Few men possess either the means or the taste to gather together so many of the best things. Fewer still are generous enough to open these to the public so every brother may share with him in the pleasure and inspiration they have to give.

Minneapolis, Aug. 22, 1912.

Dear Mr. Walker:

During my stay here your collection of paintings has been a great inspiration to me, especially the large Rembrandt "The Adulteress before Christ" which I think is a most superb example of the great master. The variety of handling and exquisite color-glazing, with the grand style of composition, makes it the most intimate of any of his work that I have seen here or during my travels abroad. Permit me to congratulate you. * * * With hearty appreciation of what you have done for American Art, I am,

Most sincerely yours,

(Signed) DAVID ERICSON,
89 South 10th St., Mpls., Minn.

Hotel Radisson, Minneapolis, Minn., Jan. 14, 1913.

Mr. T. T. A. W. Haverstad, representative of the Thomas Hospital, and Field Secretary of The United Church Hospital Association, and a newspaper correspondent, particularly on art matters, writes a letter regarding the art collection.

Mr. T. B. Walker, Minneapolis, Minn.

My Dear Sir: I have always been deeply interested in the study of art, and I have had the great privilege of visiting and studying the leading art galleries in Europe. They are great, but what shall I say about this collection. To say that it is unique, superb, grand, magnificent and excellent, does not fully express my admiration for this most perfect art gallery.

There is such a grandeur and charm over the entire collection that words fail to express it. I wonder how many times I have visited the collection and how many friends I have brought there.

With highest of compliments and sincere good wishes, I beg to subscribe myself,

Very respectfully,

(Signed) T. T. A. W. HAVERSTAD.

Mr. Edward Brandus, one of the prominent art dealers of Paris and New York, connected with the art house of Sedlemeyer, and the associate of Dr. Mersch, the son-in-law of Mr. Sedlemeyer, through whom the last important Rembrandt was purchased by Mr. Walker. In a letter just received from Mr. Brandus, he says:

New York City, Jan. 22, 1913.

Mr. T. B. Walker, Minneapolis, Minn.

My Dear Mr. Walker: I have read with the greatest interest the many testimonies and criticisms and have looked over the catalogs and descriptions of your collection, which was not by any means unknown to me, but which I have deemed it advisable to mail to Mr. Sedlemeyer to give him an opportunity to read these intelligent criticisms upon your great gallery.

I am forwarding these to him with the hope and expectation that it will contribute materially towards making known in France and in the whole world that in Minneapolis, the Walker collection is second to none in the world.

(Signed) EDWARD BRANDUS.

By Miss Ruby Danenbaum, Art Writer.

The length and breadth of our land and in foreign countries where art has real meaning, the Walker collection represents two salient qualities: perfection and generosity. Perfection from the fact that it is considered by connoisseurs to be the most carefully selected collection of beautiful pictures in this country or Europe; generosity, because it is housed in a private residence and is entirely free to the public every week day of the year. All of the great public galleries of the country charge an admission fee at least three days of the week, and the great majority of private galleries are not accessible to the public.

Strangers in Minneapolis are attracted to the grassy lawn in the heart of

the business district, on Hennepin avenue and Eighth street, with its closely encircling park benches, occupied by weary humanity from early morning until late at night during the summer months, and are curious about the house and grounds. When they learn about the gallery and that entrance to it is as free as the use of the benches for whoever may wish to rest upon them, they lose no time in taking advantage of the entrance privilege. Anyone wishing to hear unbounded enthusiasm should listen to the strangers in the Walker gallery—they are spontaneous in their praise of what they look upon as the most magnificent art collection they have ever seen.

The Oh's! and Ah's! which expressed the delight of the beholder at the first glance into the old gallery will now be doubled, for with the opening of the spacious new addition, the ensemble that meets the eye is almost staggering in its glowing color—the glorious hues on the walls, the rich rugs, and handsome furnishings all combine to make a first impression which remains forever with the person who sees it; that is the person of appreciation.

In the new addition there is a long gallery filled with fine canvases, many of which are new. The room just in the rear contains a marvelous collection of rarest old porcelains: Chinese, Persian, Korean, Japanese, Babylonian, Greek, old English Cameo and Basalt ware, with finest sets of old Dutch Delf. The adjoining room is devoted to priceless old jade and crystal, said to be the finest collection of its kind in the world. The glass cases in the next room going forward are devoted to the earliest known specimens of glass, found in Syria, Egypt, Persia, Babylonia. The most beautiful inlaid glass from the old Egyptian tombs dating 2,000 years B. C. and none ever known like them in later times, glass coins, some of them used before the time of Christ, cosmetic bottles, water and nursing bottles, urns, smelling bottles, vases and decorations and many other beautiful objects, dating from the first to the fourth century before Christ.

There is a collection of miniatures of famous men and women, which alone would require several days to see, properly. Among the statesmen, writers, and notable men and women of several centuries, the Minnesotan is pleased to find a miniature of Ex-President Cyrus Northrop, painted by a prominent New York artist by the order of Mr. Walker. In this room, too, there is a splendid collection of small ivory carvings, and several cases of jade, crystal, amber, agate, amethyst, chalcedony and other old Chinese snuff bottles, on which a day could easily be spent, with much pleasure and profit. It would be impossible to go into detail concerning the contents of these rooms, for there is so much in them which would be of interest to the student of art and the lover of color and design.

Art students now realize what an advantage it is to be able to study the Old Masters at any time they may choose, and not be compelled to go away from home to find such paintings. Mr. Walker has some glorious Old Masters in the Public Library Gallery: A stately Van Dyck, a Rubens, a Murillo, a Bottecelli, a Paul Veronese, several canvases by Sir Peter Lely, and a like number of Sir Thomas Lawrence, among the hundred of his paintings there.

It would be impossible to mention all of the pictures and objects of art which Mr. Walker has so generously placed in the Public Library. He is constantly adding pictures, objects of ethnological and anthropological interest, making several collections of which the city may well be proud. A collection which Mr. Walker has just completed is the great Indian pictures, of which there are seventy, by H. H. Cross. This is probably the greatest collection of Indian portraits in the world.

"This is the unique gallery of all that I have seen. Every picture on these walls is genuine and of the highest order of merit. In most all collections the larger part of the pictures are commonplace, mediocre or uninteresting, and amongst them many that are not genuine. All of these are most satisfactory examples and worthy of a place on the walls of any gallery."

JOSEPH JEFFERSON.

"I have made art a special study and have taken great interest in it to that extent that I have made it a specialty on which I have delivered many lectures. I have seen the public galleries of Europe and America and many of the private ones, and I do not know of a collection where there is such a uniformity of high class art in any gallery that I have ever seen. There are no commonplace, uninteresting pictures, but all are beautiful and attractive and genuine examples of high grade art of many of the fine painters of the world."

DR. B. D. HOLLINGTON, Pastor,
Central Methodist Episcopal Church, Toledo, O.

"The writer of this note has seen and studied the best galleries of the world; and he has no hesitancy in affirming that none surpass this, and, in his judgment, very few can in any way approximate it."

REV. FAYETTE L. THOMPSON,
Pastor Hennepin Avenue Methodist Church,
Minneapolis, Minn.

"In the name of myself and of the public, I thank him who daily gives to the world such a wonderful and uplifting opportunity. This I wish to say because I sincerely feel it."

CORA R. GIBSON, Art Writer,
St. Louis, Mo.

"If you can, meet the man who has collected this great gallery, great because it represents almost every school, and there is not in it all one spurious picture or one poor picture. Bonds and buildings, forests and mills, this is the game that he plays, but he plays it as a Christian gentleman should. Libraries, hospitals and churches, these are his duty to humanity. But this beautifully brilliant gallery, this is his love.

"'A Christian gentleman, and spend such a fortune on his own luxurious enjoyment?' you ask. Yes, a Christian gentleman, for he only gets that he may give. He gave all his pictures to me. Half way across Lake Superior in a fog I close my eyes in my cabin and I am back again with them all before my soul. I thank him for making the collection, but the pictures are always forever mine. 'When a person becomes a part of you, then you love,' says Hugo. When you have really seen a picture it becomes a part of you. He gives this collection daily to his own city, and all day long men and women are accepting his free gift. Two hours I spent with a man in a blue blouse of a mechanic, but no refinement of color or form escaped his apprehension and appreciation, and turning at the door he feelingly said,

'But the best thing about this is that this fellow don't keep this all to himself, but lets us all own it.'

"When you go to Minneapolis, and it would pay you to go even for this one thing, forget not to see this beautiful palace of art."

REV. B. D. HOLLINGTON, Art Writer,
Toledo, Ohio.

"Mr. T. B. Walker, Minneapolis, Minn.

"My Dear Sir: Last year I made a special trip to Minneapolis for the purpose of seeing your collection of paintings. I had heard them so highly spoken of by many different persons who had visited your gallery that I deemed it worthy of a trip for the express purpose of carefully examining the collection. I must say that while I expected from the reports of others to find a fine collection, I was greatly surprised to find it the most uniformly beautiful and attractive that I have ever seen.

"I have made art a business and study for many years, have visited public and private collections in this country and in Europe, and, so far as I can make a general comparison, I believe that no other gallery, either public or private, that I have ever seen, contains so uniformly a high, attractive and beautiful array of pictures as I found in your gallery. I was more than surprised and put in nearly the whole day in a most interested examination and view of the paintings.

"The perfect freedom with which people are admitted without limitations or restrictions is different from any other art gallery regulations that I have ever known. I would congratulate your city, and the public generally, for this most attractive exhibition which you seem to have established more in the interests of the public than for any personal use or interest."

Sincerely yours,

HENRY REINHARDT,

Art Dealer, Auditorium Annex.

Chicago, Ill.

Review of art gallery by Mr. Blair Hough, Art Critic, of New York City, published in New York, Chicago, St. Louis, Minneapolis, and other papers, May, 1907:

"Mr. T. B. Walker owns a collection of rare and costly paintings from the hands of the world's masters, covering the last five hundred years, and has generously opened the great gallery to the public. Any one is at liberty to call at the Walker residence and view the paintings and other art treasures it contains. The famous art galleries of Europe have been searched and their choicest treasures purchased. Artists' studios have been explored, and with the eye of a connoisseur, Mr. Walker selected bits of canvas that have made their painters renowned. Every master of note since the fourteenth century has contributed to his treasure house of art.

"Raphael, Rubens and Rembrandt, whose work has astonished the world for centuries, are liberally represented. Holbein's portrait of King Henry VIII, immortalized by Shakespeare, and Myten's King Charles I, martyred by Oliver Cromwell, with all their associations of English history, look down from the walls."

Guido Reni's Cleopatra, Egypt's only queen, and Marc Antony's siren, in her last hour, many decades old; Laurens' Lucretia Borgia, the cruel light of whose eyes makes one shiver; the younger Pourbens' Maria De Medici,

her beautiful face wonderfully lighted in a smile; Sir Godfrey Kneller's Nell Gwyn, whose sweet face and sparkling eyes captivated and bewitched a monarch's court, all recall romance and intrigue of centuries long dead.

Guardi and Unterberger transport you to peaceful Venice with her sluggish canals, lazy gondolas, love-smitten swains and coquettish maidens. Es-selenns and Ziem portray street scenes of far-off lands in the long ago. Rousseau's *Sunset* is a striking bit of color. Bierstadt, Français, Berchem and Mendert offer landscapes and pastorals celebrated for their technique. Corot's "*Aurora Greeting the Dawn*" is a fine conception of an artist's dream. Berchem's "*Waterfall*" is so realistic that one is deluded into hearing the water leap over the great rocks. Turner's "*Tower of London*," somber and gray, recalls the days of guillotines and garrotes and stocks.

The world famous Ruben's Madonna, sorrowful eyes lighted by heaven's love, gazes compassionately downward. Dolci's Christ Child, Maratta's *Visit of the Wise Men*, Madonnas by Van Dyke and Canos and Cipriani's Virgin inspire higher thoughts and create better impulses.

There are almost priceless portraits of men and women famous in the world's history by Piombo, Sir Thomas Lawrence, Bol, Isabey, Sir Joshua Reynolds, Gros, Mignard, Cotes, Janssens, Hogarth, Flinck and others of less renown.

Mr. Walker is also a liberal patron of American art, and much of the best work of these artists has found its way into his galleries.

The gallery is elegantly appointed and adjoins his residence on Hennepin avenue. His magnanimity in opening this to the public is almost without parallel and is praised by visitors and the people of Minneapolis alike.

Mr. N. E. McBride, Annex Hotel, Chicago, says:

"I have seen many of the finest art collections in Europe and America and I consider this the finest collection that I have ever seen. It is much larger and finer than the Wallace collection and more uniformly magnificent than the National Gallery, or the Tate Gallery. The Turners in this collection are finer than in any collection I have ever seen, as are also the Rembrandts and the Van Dycks. Every picture in this gallery seems to be of the highest grade of art without any commonplace pictures to be found in it."

Mr. J. B. Eaton, of Buerton House, Montgomery Road, Sheffield, Eng., and his traveling companion Rev. George H. McNeal, Sheffield, Wesleyan Mission, 25 Montgomery Road, Sheffield, Eng., visited the gallery. Mr. Eaton said:

"We have been for a long time looking over the art and other interesting things in Europe and America. We began by first traveling over England and particularly examining the art galleries, public and private. We then went to the continent, visiting the principal nations there, and then came to America. We have visited the different towns and cities from New York and Boston to the Pacific Coast, and from Los Angeles and Seattle back here, and have stopped here expressly to see this collection. I wish to say to you that we would rather have missed anything we have seen, in all our travels, without exception, than to have missed this most magnificent collection of art. We look upon it as emphatically the finest collection that we have seen in our travels. Your collection of Turners is not equalled, and taking the Rembrandts, the Van Dycks, the Claude Lorraines, and especially also the Constables and the great number of the finest of the artists' works, I consider it the finest collection that we have seen. The collection of porcelains,

jades, miniatures and rugs, all correspond and combine in making this a most uniformly magnificent collection. Rev. McNeal fully agreed as to the judgment expressed by Mr. Eaton."

David Starr Jordan, president of Leland Stanford University, made the following emphatic statement:

"I do not profess to be an art critic, but I have seen miles of pictures in my time, at home and abroad, in public and private collections, but of all the galleries that I have ever seen, without exception, a large part of all the paintings should be turned face to the wall.

"I have examined fully every picture in this collection, and there is not one that needs disturbing, and it is the only gallery of the kind that I have ever seen, and stands the highest as a collection of art."

Detroit, Michigan, Oct. 12, 1910.

"I had the pleasure of visiting your galleries last week, and I was astonished at the collection you have brought together. Permit me to thank you for the pleasure you have given me."

A. E. DREYER, M. D.

"Art treasures from the oldest centers of the world's civilization, have been secured. In the selection of paintings, he has been guided by an unerring judgment of the value of the work of artists. He has not bought indiscriminately of the works of modern or of old masters. Each picture in his collection stands on its merits as a picture. His selections cover the history of art during the past five centuries, and none of them are mediocre. Each canvas, whether produced by artists of the olden times, or by modern painters, is a gem. These facts are the general testimony of the best art judges from all parts of the world."

—*San Francisco Chronicle*, Oct. 17, 1909.

Mr. Hendrik Christian Andersen, of Paris, a sculptor and quite noted architect and a most prominent citizen, who has been engaged for fifteen years with a large corps of assistants in planning a most comprehensive world exhibition, was traveling over this country and on his way to California stopped in Minneapolis to see this collection, which he had heard highly spoken of.

He said: I have seen and am familiar with the art galleries of the world. I am far more than surprised, really astonished to find such an extraordinary exhibition of art. I regard this the most uniformly fine collection I have ever seen without exception.

"I have seen many of the finest art galleries and collections of art in this country and Europe, but not one of them compares with this one in magnificence and beauty of all the objects in it. I do not know a single one that, taken all together, stands in the same class with it."

JOSEPH CHAPPLE,

Proprietor and Chief Editorial Writer *National Magazine*,
Boston, Massachusetts.

Mason City, Iowa, Nov. 15, 1911.

Mr. T. B. Walker, Minneapolis, Minn.

Dear Sir: I was the man in the group, to whom you so entertainingly discussed vases, porcelain ware, and other matters of keen interest artistically on last Saturday afternoon.

I couldn't feel content to leave your extreme courtesy unmentioned. I was almost incredulous on my first visit to your gallery—hushed into reverence by the beauty and subdued luxury all about me. I never was in a place before, where there was such absolute lack of the discordant, and where taste had been the supreme arbiter of all about. To be admitted there was a high privilege, and to converse with the man who had been the collector artist, was an added privilege much appreciated.

This was my first visit to Minneapolis, and the two afternoons spent in the gallery (out of a total of three days in the city), served only to make me deeply reluctant to leave, and keenly anxious to return, when I could dream over that high art as long as I might wish.

Excuse me for presuming to write so without acquaintance, but I felt that I must unburden myself of a little of my gratitude.

Yours gratefully,

J. CLYDE MURLEY,
Latin and Roman History,
Mason City High School.

(Extract from Harshe's letter of June 17th, 1911.)

Professor Harshe, of the art department of the Leland Stanford University of California, who has been secured by the exposition directors to look after art matters for the coming Panama-Pacific Exposition, in a letter of June 17, 1911, says:

"A month's time is all too short in which to study your collection of masterpieces. It was a matter of the keenest disappointment to me that an engagement at Missouri "U" commencement compelled me to cut short a visit where every moment was so filled with wonder and delight. I cannot understand how one man could have made a collection of such excellence and such uniform importance."

Mr. P. E. Kaiser, Secretary of the St. Cloud Board of Education and Secretary of the Northwestern Publishing Company of that city, after spending several hours in the galleries, said that he had visited the galleries of the Louvre, the Vatican, Dresden and Berlin, and that he considered this the finest collection he had ever seen.

"I have often heard of this gallery as a fine collection, and I have come here for the purpose of seeing it, but I did not expect to find anything like the extraordinarily fine display of art that I find in these galleries. I have seen many of the fine art galleries of the world and this is the most magnificent collection that I have ever seen."

MRS. JEROME CHRISTIE,
Quincy, Illinois.

St. Paul, Minn., April 12, 1911.

"I can not refrain from telling you again how glad I am that we have so accessible, such a very wide range of artists, and such good examples of their work. The opportunity is highly appreciated I am sure, for always on visiting the gallery I find others there enjoying the pictures."

HENRY L. OSBORNE.

Wm. E. Curtis, the noted newspaper writer and art critic, on a visit to the gallery September 4, 1911, after going through the different rooms looking over the collections with very great interest, said that it was the most surprising and bewildering exhibition of art that he had ever seen. That while many of the great galleries of the world had priceless pictures and far greater numbers, that no collection that he had ever seen had so uniformly and exceptionally magnificent examples of the greatest paintings, nor such beautiful and dazzling collections of porcelains, jades, ancient glass crystals, etc. And he wanted to know if other people expressed such extravagant views of the collection. In an article written just before his death, after he had waited some time for additional lists and descriptions of the pictures that were not in the old catalogue that was given him, he wrote largely from memory an article published in many papers, of which the following extracts are taken:

WALKER GALLERY AT MINNEAPOLIS ONE OF GREATEST ART COLLECTIONS IN THE WORLD.

T. B. Walker, one of the wealthiest lumbermen in the United States, has a large gallery attached to his residence, 803 Hennepin Avenue, Minneapolis. In that, 250 or more examples of mediaeval and modern painters have been hanging for some years in association with one of the largest and most valuable collections of porcelains and glass, jade, jewels and examples of carving and the goldsmiths' art.

Mr. Walker is public spirited and generous in sharing the enjoyment of these possessions with the public. Anyone, citizen or stranger, is at liberty to call at his residence on any week day, morning and afternoon, and inspect the gallery at leisure, and thus far this year more than 65,000 persons have taken advantage of the privilege.

The rooms are so crowded, however, that there is not an inch of spare space upon the walls, and you have to squeeze between tall cases of matchless curios, as rare and as valuable as can be found in the Metropolitan Museum at New York or at the Kensington in London. It is one of the great private collections of the world, and has been assembled by Mr. Walker personally during the last twenty-five years.

Mr. Walker, as I have said, is a lumberman. He came to Minneapolis from Xenia, Ohio, as a surveyor in early days, bought timber lands and set up a saw mill; then he bought more timber lands and set up more saw mills, and he continued to buy land and to saw and to ship lumber until he became one of the richest men in the West, and has kept adding to his holdings until he now owns an area of forest, East and West, North and South, as large as some of the kingdoms of Europe. He has reached a point where he realizes that money has values that most men have never dreamed of, and that the

greatest satisfaction to be enjoyed by a man of taste and culture is to surround himself with things of beauty.

The Walker gallery is a surprise to everybody who comes here, because it has not been advertised and few people know anything about it. And indeed, skeptics can be excused for incredulity when you tell them that samples of Raphael, Michelangelo, Rubens, Carlo Dolci, Murillo, three of Van Dycks, three of Rembrandt's, six of Turner's, four portraits by Sir Joshua Reynolds and portraits by Gainsborough, Hogarth, Holbein and other equally great artists are hanging on the walls of a Minneapolis house.

The three examples of Rembrandt are: One of the many portraits which he painted of himself, the portrait of the wife of some Dutch merchant or alderman—a plain wholesome woman of his time—and a burgomaster with a reddish beard from the collection of Jacob Anthony Van Damm, of Dordrecht, which the catalogue says, "is the great master's most attractive style." It would be difficult to find among all his works a more beautiful portrait, and it is considered one of the most characteristic in softness and refinement of tone.

The largest collection of Turners that can be found outside of a public museum is said to be here, and includes six characteristic works of that great artist, who, experts say, is the most difficult to copy of any man that ever wielded a brush.

A portrait that has greater interest to Americans is of Benjamin Franklin, made in 1775 by Jean Baptiste Greuze, in Paris, where Franklin was agent of the American colonies. It was presented by Franklin to Archibald Hamilton Rowen and passed through the hands of several other owners before it reached Mr. Walker's gallery.

William Dobson, who, in 1641, succeeded Van Dyck as court painter of England during the reigns of Charles I and Charles II, is represented by three fine examples.

The four portraits by Sir Joshua Reynolds are all characteristic. One of them, which has been pronounced the finest portrait in America, is an exquisite picture of the wife of Edmund Burke, the great Irish patriot and advocate.

The collection of porcelains and curios from the near and far East is so large and splendid that it cannot be adequately described in a newspaper letter, and I have overlooked many fine paintings; but enough has been said to justify the pride the people of Minneapolis feel in this gallery.

Villeneuve Sur Lot, September 11, 1911.

"I thank you cordially for the catalogues which you sent me. It must certainly be a grand and interesting gallery. Many thanks also for the catalogue of Indians. It will be with a great deal of pleasure that I will receive the complete collection catalogue, for I think it is one of the most interesting things I have seen for many days. Thanking you again for your kindness, I remain,

Most cordially yours,

ANDRE CROCHEPIERE.

(Mr. Crochepiere is the artist who painted the "Peasant Woman at Prayer," which hangs in the collection.)

Allan D. Albert, Chief Editor, Minneapolis Tribune, in an address at the Lake Harriet Commercial Club on the evening of December 5th, is reported in the next morning's paper as saying:

"I came to Minneapolis ignorant of the fact that the city had an art

awakening and as soon as I reached here I became keenly aware of an art spirit. You have a private collection in Minneapolis which is without a peer in the United States. When I learned that, it was very much of a surprise." Mr. Albert referred to the T. B. Walker collection.

Senator J. T. Wyman, of Minneapolis, gave the following expression as to his appreciation of the gallery:

"Last year on a European trip, I saw various collections and had occasion to remain in Paris for several weeks, and I spent a good share of my time viewing the collection in the Louvre; and while it was a very great and comprehensive exhibition of Art, containing many great examples, yet neither that collection nor any other that I have seen, compared favorably with this one, as a beautiful and magnificent exhibition of paintings, porcelain, and other objects of art."

BEECHEY (Sir William).

Born at Burford, Oxfordshire, Dec. 12, 1753, died at Hampstead, Jan. 28, 1839.

"Admitted a student of the Royal Academy, London, in 1772, and after painting portraits and pictures in Hogarth's manner several years in Norwich, returned to London, where he long enjoyed uninterrupted favor with the fashionable world. In 1793 he painted a portrait of Queen Charlotte and was appointed by her royal portrait painter, and became an A. R. A."

—*Cyclopedia of Painters and Paintings.*

"He was very celebrated in his time as a portrait painter. His picture of George III at a Review, now at Hampton Court, gained him the honor of knighthood and the Royal Academicianship."

—*D'Anvers' Elementary History of Art.*

"This artist was articled to a solicitor at Stowe, in Gloucestershire, and transferred to the office of another lawyer in London. There having made the acquaintance of some artists, he prevailed upon his master to release him, and was admitted a student of the Academy in 1772.

"Beechey excelled in producing a striking likeness. Considered, however, as pictures, they have not the solidity of Reynolds, but—perhaps from their being painted with less body of color—they have stood better than his; otherwise they are executed very much in the manner of his great predecessor."

—*James's Painters and Their Works.*

"Little of the ideal appears in his compositions; he seized on his portraits with a vigorous, rather than a delicate hand; neither did he succeed in summoning mind to the brow or elegance to the air of his heads."

—*Pilkington's Dictionary of Painters.*

"Enjoying the favor of the Court, fashion followed him, and many of the most distinguished of his day were among his sitters. In his early career he had painted some subject pictures, but his art was essentially portrait. His chief merit was the accuracy of his likenesses. His coloring was delicate and sweet, particularly in his female portraits."

—*Redgrave's Dictionary of the Artists of the English School.*

"His portraits are almost numberless, many of which are of a very high class of excellence. Those of the King, Prince of Wales, and Duke of York, evince a power of handling and breadth of effect, as well as an accuracy of resemblance, which deserve great praise. In his portraits of men, he seems to have been deeply imbued with a command of character and expression; and in those of ladies, grace and beauty are ever pervading."

—*Spooner's History of the Fine Arts.*

"His portraits are characterized by easy attitude and naturalness of expression and some of them are of great excellence."

—*Shedd's Famous Painters and Paintings.*

No. 1—"Portrait of George The Fourth, King of England."

25x30

From the collection of Sir Robert Peel.

George the Fourth was born 1762, died 1830. Was fine looking in his early years, but profligacy and a licentious life gave him an undesirable appearance and a character worse than his looks. A man without any redeeming traits of character. An admirable and strong reproduction of a profligate king.

BERCHEM (Nicholas).

Born at Harlem, 1624.

Died in Amsterdam, 1689.

Dutch school; landscape, animal, history and portrait painter.

Pupil of Grebber, Van Goyen, Mogaart, Jan Wils and Weenix.

"He had an easy, expeditious manner of painting, and an inexpressible variety and beauty in the choice of sites for his landscapes; executing them with a surprising degree of neatness and truth; he gave to every subject as much beauty and elegance as it would admit. The leafing of his trees is exquisitely and freely touched; his skies are clear; his clouds float lightly, as if supported by air. The distinguishing characteristics of his pictures are the breadth and just distribution of the lights; the grandeur of his masses of light and shadow; a natural ease and simplicity in the attitudes of his figures, expressing their several characters; the brilliancy and harmony, as well as the transparency, of his coloring; the correctness and true perspective of his design; and the elegance of his composition."

—*Pilkington's Dictionary of Painters.*

"Berchem, as a painter, surpassed all the masters he worked under in Holland. Painting seemed only a pastime to him; it was while laughing and singing that he painted his best works. His pictures were often paid for before they were begun, and his industry was equal to the rapidity and variety of his conceptions and executions."

—*Painters and Their Works.*

No. 2—"Scene in Holland."

31x41.

From Ruston Hall Collection, Northamptonshire.

'Tis said of this artist, that his best work was done while laughing and singing, and in this magnificent painting, all nature seems laughing and singing with him.

On the right is seen two grand old oaks, while just beyond are the lazy sheep and the quaint old church. On the left and center of the picture is a small pond, almost hidden by the deep foliage of neighboring trees, and a hunter, crouched at the foot of the large oak, is carefully aiming his gun at a wild fowl sporting on the water.

The clouds are more fleecy and buoyant, and the distribution of lights and shadows more harmonious and natural, than is often attained by any other painter.

Let us hope that the huntsman's aim is faulty; that the wild fowl may fly away to enjoy with us "God's outdoors," which is so vividly portrayed by this remarkable picture.

No. 3—"A Waterfall."

33½x34.

From collections of Hon. Toredene Townsen, Honniston Hall, Shipton on Stour.

High up on a rocky promontory stand the vine-clad ruins of some old castle, while a modest little dwelling stands just beyond in the shadow of the cliffs. On either side of these a divided mountain stream comes dashing down its precipitous course, over craggy rocks, hurrying, eddying, foaming, on its way to the sea. Some shepherds with their flocks are resting on the banks of the stream, which gives still further life to a very beautiful and richly colored landscape that is hardly equaled by any of the great masters.

BENSON (Ambrosius).

Flemish School.

Flourished about the beginning of the Sixteenth century. He was a portrait painter of the first rank, but having the misfortune not to be employed as court painter, is not so well known as other artists of that period whose works were much inferior to that of Benson. His work, and especially his flesh tints, have a refreshing naturalness seldom equaled by any master either before or since the period in which he lived.

No. 4—"Young Lady Reading Book."

27x21½.

From the collection of Robert Hoe.

The portrait is that of a woman little past the age of twenty. She is represented as seated by a table reading from a book whose leaves are gilt edged and each page embellished with a beautiful colored border. In front of her, upon the polished table, is a rich jewel case of finely wrought gold, with cover of the same material. She is clothed in a low necked dress made from some fine black material, the neck and sleeves neatly bordered with hand-made lace. The sleeves are of red velvet, with the upper arm encircled by a broad band of royal ermine. The features are regular and truly classic, the head well poised upon a delicate neck, and no less beautiful shoulders. The whole figure is brimming over with modest though dignified personality, which marks the subject as a person of refinement and most likely a member of the nobility. This picture was the gem of the Robert Hoe collection.

BRETON (Jules Adolphe) - - - - - France

Born at Courrieres (Pas-de-Calais), 1827.

Pupil of Drolling and Devigne, whose daughter he married.

One of the best French painters of village and country life.

Medals, 1857, 1859, 1861, 1867.

Medal of Honor, 1872.

Legion of Honor, 1861. Officer, 1867.

"M. Jules Breton attracts and fascinates me. I love the man profoundly, for I know him well, and I admire the painter, having followed his triumphal march from canvas to canvas for the last twenty years. Jules Breton is a complex being. Poesy has endowed him with two strings to his bow; he describes as a thinker and artist, and paints like a poet. From his earliest infancy he has been conscious of this gradual development in face of nature's marvels. Thus, little by little, this initiation became a creed, so that the mysteries and wonders of the earth have not had so eloquent an interpreter since the time of Jean-François Millet."

—*Eugene Montraiser in Goupil's Great Modern Painters.*

"M. Breton's best enemies have always been ready to compare him with Millet, and regard him, to some extent, as Millet's pupil, merely because M. Jules Breton loves fields, peasants and the soil, as though each one did not see nature with his own eyes, colored by his own sentiment. The truth is that no comparison of these two painters is possible, and that Millet's poetry is a thing apart from Jules Breton's, which is fine, too. What is precisely the stamp of this artist's great power, is a fact that Millet's success as a painter of the 'Angelus' never led him astray from his own path, and that his individuality was strong enough to keep him from being drawn into the groove traced by another.

"In 'L'Appel du Soir,' for instance, look at the clear atmosphere; at the two beautiful girls calling and beckoning to their comrades; at the hay-makers carrying their load of freshly mown hay; is it in the least like the work of any painter but Jules Breton? And is not this fine picture, with its charm, its conscientious workmanship, its lofty poetry, worth any number of those would-be masterpieces, sometimes too loudly hailed, only to suffer from this puffing in the future in proportion as they have benefited by it in the past?"

—*Figaro Exposition.*

No. 5—"L'Appel du Soir." (The Evening Call.)

33x51

This is one of the most important pictures of the collection. It was loaned by Mr. Walker, some years ago, to the Chicago Art Institute for exhibition. The following is from the report of the Art Director:

"Another and yet finer Breton is the property of Mr. T. B. Walker. This is a large canvas, 'L'Appel du Soir,' another twilight subject, idyllic in its

graceful tenderness and purity. The lovely swinging pose of two girls who are calling across the wide, dim fields, is suggestive of some pastoral, some old-world rite at eventide, when all the realities of life fade into the vague distance, and the gods whisper strange messages into mortal ears. The artist by color and line and atmosphere, by all the subtleties of his craft, has emphasized the weird poetic dreaminess of this bewitching time, and the result is an idyllic pastoral of rare beauty, the loveliest picture the writer has ever seen from the brush of Jules Breton."

The artist writes:

"Have you not my 'Call of the Evening,' which my friends think the best of my pictures—perhaps the best? I should like to have kept this picture, of which I have thought so long, and it is sad to me to see it cross the ocean like its sisters. Herewith are some stanzas, which the picture has inspired me to write, and which I send you quite fresh from my pen.

"The sun was just setting, leaving a faint redness hardly perceptible through the vapors of the evening, which were rising at the horizon and enveloped it like a mysterious veil. I wandered on the plain, calmed and cooled after the heat of the day. Everything breathed a serene, peaceful and rural majesty. Some haymakers were calling from one field to another for the return of their companions, and their voices resounded sonorously in the midst of the perceptible mist. One of them approached, her hand to her mouth to make a trumpet of it, another waved in the sky her sickle which formed a dark crescent by the side of the golden moon, whose crescent shone in the distance. It is this scene, full of poetry, which I wanted to trace on my picture and translate in the lines which follow:

THE EVENING CALL.

"It is the time for calling and departure—
All is vapor upon the earth, immovable censor.
The sun, appeased by the freshness of the evening—
Extinguishes its sleeping rays flickering in the mist.
The gleaner has uttered her cry which still resounds
While her companion waves her sickle in the air,
Black crescent in the pale sky where the stars twinkle
Where the new moon forms her crescent of gold."

"The present picture is entitled 'L'Appel du Soir,' and formed part of the Breton exhibit at the Paris Exposition. In none of his idyls of the life and labors of the field, in which he touches with the poetic tenderness and hopefulness those subjects which Millet so often interpreted with the sober force of tragedy, has Mr. Breton so subtly conveyed the sentiment of that rare volume of poems of which he is the author, and in which he sings in words as he paints in colors, with the thrilling carol of the lark, drunk with the dews of morn, or the lingering harmonies of the nightingale, swooning in an ecstasy of song among the perfumed shadows of the twilight.

"It is the end of day. Nature veils the harvest traits of her inflexible visage, ever beautiful but ever stern in reminders of eternal duty to the poor. The fires of vine branches and wayside fagots glimmer under cabin pots watched by purblind eyes and stirred by shaking hands, for we who till the soil and gather in the harvest must labor till the last palsy strikes us down. But we are not yet all old, and we who, in the open fields, still sturdy of frame and bone, still holding within ourselves some phantom of

the romance of life, uncrushed by accumulating realities, can straighten stiffened muscles, at the first call of the little gray owl in the thicket, the watchman whose duty begins when the sun ends, and sends the welcome summons ringing from voice to voice across the busy farms that the day is gone."

—*The Collector.*

M. Breton's daughter, Mme. Demont-Breton, says:

"My father's friends think this 'Call of the Evening' is his best picture, and my father thinks so also. I am sure it is the best picture he has ever painted, and my husband and our friends are of the same opinion. I am very glad that my picture ('Her Man is on the Sea'), is going into the same collection with this, the best of my father's work."

No. 6—"The Last Ray."

35x63½.

The masters have produced many noble works of art, and if the critic were asked to name the greatest, he would unquestionably ask "In what respect?" For as each possessed an individuality peculiarly his own, just so the great masterpieces of art differ one from the other, so that it is next impossible to even make a comparison. One may excel as a colorist, others in drawing, atmosphere, figures, portraiture, selection, etc. Ofttimes inefficiency in one branch of the art, being more than overbalanced by proficiency in others. There is a class, however, known as "The Immortals," which are no doubt more universally admired than all others. These show the workmanship of a genius, the beautitudes of the poet, and the conscience of a philosopher. The works of Jules Breton belong to this important group, and especially is this true of "The Last Ray." For, although his composition, his colors, and his interpretation of the mysterious beauties of nature are all but faultless; yet even these splendid and indispensable qualities are but incidents to its intrinsic merits, and constitute only the setting necessary to the great central charm which is found in the artist's portrayal of a simple, perfect home. In this sentiment, the most precious it is possible for the human heart to conceive, is found the soul of the masterpiece of one of the greatest painters of the nineteenth century.

The following letter from the artist's daughter, clearly defines the painting, not only as a work of art, but the sweet sentiment which her father so clearly expressed in its composition.

Wissant Pas de Calais, March 29, 1912.

"Dear Mr. Walker: We have heard, my husband and myself, with great pleasure, that my father's painting the 'Last Ray' has just entered into your collection.

This picture was among those which my father used to mention as one of his best, and it had very great success at the Solon. It is certainly one of the works in which my father has allied, in the happiest manner, human feeling and family love, with the general impression of nature which envelops peasant's lives. It is impossible to imagine a gentler scene, a calmer hour, a purer and more poetical joy. All stages of life are represented; the emotion of the old couple, the strong and healthy happiness of the young couple, and the joyful rush of the child towards them in the last rays of sunset. All is rendered with the charms and expressive intensity which make the everlasting masterpieces."

(Signed) VIRGINIA DUMONT BRETON.

BREVORT (James Renwick).

American School.

Born in Westchester County, N. Y., 1832.

Student of Thomas S. Cummings.

Member of National Academy, 1863.

Has resided in Florence since 1874.

"J. R. Brevort's landscapes are broad and truly characteristic of American scenery with pleasing atmospheric effects. * * * One of the designs to illustrate a poem exhibits rare feeling and his large 'Harvest Scene, with a Coming Storm,' shows advancing power and a fine management of light."

—*Tuckerman's*.

"He was made professor of Perspective in 1872, a position he held for two years. * * * Among his best works in America are 'Lago Maggiore,' belonging to Mr. Fitzgerald; 'November Winds,' in the Longworth collection, Cincinnati, and 'Farmington Meadows,' painted for Jay Cooke. Since his residence in Florence he has made several sketching tours in Germany, Holland, Switzerland, to the Italian Lakes, etc."

—*Artists of the Nineteenth Century*.

No. 7—"Sentinel Bluffs on the Upper Hudson."

18x26.

The deep, clear waters reflect most naturally the green of adjoining hills and trees, and the bay, with valley extending far up among the hills, marks the course and the confluence of a smaller stream which here empties into the river. A small hamlet nestles at the base of the nearest bluff, all but hidden from view by the cluster of green trees bordering the shore. The soft breeze that precedes the threatening shower, causes gentle ripples to chase each other across the emerald bay and gives warning to the boating parties to pull for shelter. As far as the eye reaches, the great bluffs stand lined up as sentinels, those in the distance but shadowy forms seen through the smoky atmosphere appear like phantom hills. His management of atmosphere and light is most pleasing and commendable.

BERRY (P. V.) - - - - - America

Born at Troy, New York, February 25, 1850.

Studied art under Professor Lucien Colliere, at St. John's College, Fordham, New York.

His pictures, from their natural style, are fast creating for him a wide reputation.

Exhibited in National Academy 1883, and later years.

No. 8—"In the Foothills of the Blue Ridge Mountains."

18x30.

Through a beautiful valley of pasture lands, with here and there a cluster of brush and tall grass, a road skirts a foot-hill to the right. On the road some cows are being driven to pasture by a man on horseback. Through the low land in the left foreground a little creek winds, partly hidden by underbrush and bushes. A strong gleam of sunlight shines through a rift in the clouds to the left, illuminating the distant trees and hills. On the right the sky is heavy with dark and lowering clouds. The picture shows a wonderfully clear management of light and shade, and is thoroughly true to nature. As fine and beautiful as are Rousseau's finest landscapes.

BIERSTADT (Albert) - - - - - New York

Born at Dusseldorf, Germany, 1830.

Brought to New Bedford, Massachusetts, when very young.

Studied at Dusseldorf and Rome.

Elected member of National Academy, 1860.

Chevalier of the Legion of Honor, 1867.

Order of St. Stanislaus, Russia, 1869.

Again visited Europe in 1867, 1875 and 1883.

Imperial Order of the Medjidii from the Sultan of Turkey.

Medals: Austria, Germany, Bavaria and Belgium.

In 1867 he was sent to Europe upon a government commission, to make studies for a painting of the "Discovery of the North River by Hendrik Hudson." Several of his pictures are owned by the United States government.

"The same careful finish of detail, skilful management of light, and eyes for picturesque possibilities which made Bierstadt's Old World subjects so impressive and suggestive, have rendered his studies of American scenery full of bold and true significance. He is not a mere copyist of nature, but an artist having definite artistic intentions, and carrying them out with care and resolution. He is always trying for luminous gradations and useful oppositions, and reaches what he tries for."

—*London Saturday Review.*

No. 9—"California Sunshine."

13½x19½.

This scene is taken from one of the valleys of Lower California. The water stands in pools under the scattering trees. Deer are feeding on the tall grass, and the air seems loaded with the mist and vapor that arises from the teeming earth, the whole deluged with a flood of yellow sunlight. There is a wonderfully tranquil and placid expression of beauty in this picture. As a study in composition, perspective and distance, it is worthy of the closest attention. The artist has handled his theme with great delicacy and much knowledge of natural beauties.

BODEKKER (Johannes Frederick).

Born at Cleves, 1660.

Died at Amsterdam, 1727.

"A Dutch portrait painter, a scholar of Jan de Baan, and met with great encouragement in his profession at Amsterdam and the Hague. One of his best productions was the half length portrait of Duke Eberhard Ludwig, of Wurtemberg." —*Bryan's Dictionary of Painters and Engravers.*

"He was a disciple of John de Baan; after which he practiced portrait painting with reputation successfully at Bois-le-due, Breda, and the Hague, where he received many acts of kindness from persons of the first rank. At last, he removed to Amsterdam on account of the encouragement which his performances experienced in that city."

—*Pilkinton's Dictionary of Painters.*

No. 10—"A Noble Lady of Amsterdam."

29½x23.

Unfortunately the identity of the subject has been lost. However, the portrait serves well to demonstrate this Dutch master's ability as a portrait painter. The picture is that of a noble woman in middle life, dressed in a gown of some dark material with lace collar and sleeves. The hair is arranged after the style in Holland at the beginning of the eighteenth century. The artistic hand, the well poised head and the interesting face portray a poetic nature and a person of superior attainments.

BLOEMEN (Pieter Von).

Flemish School.

Known also as Standaard or Stendario (Standard).

Born in Antwerp. Baptised January 17, 1657.

Died there. Buried March 6, 1720.

Pupil of Simon Van Douw, an imitator of Wouwerman.

Master of the Guild, 1674.

Member of the Academy of St. Luke, Rome.

Director of the Academy at Antwerp, 1699.

Genre and landscape painter.

"Following the example of his brother (Jan Franz) he went to Italy for improvement. The name of Standaard was given him by his countrymen at Rome from his occasionally painting attacks of cavalry. After passing some years in Italy, he returned to Flanders with the studies he had made from the objects worthy of notice in the neighborhood of Rome. The pictures of this master represent battles, the march of caravans, horse fairs, etc., ingeniously composed with a number of figures, horses and other animals extremely well drawn, and painted with uncommon freedom. He decorated his landscapes with the ruins of architecture and statues from the studies he had made in Italy, and his figures are designed in a superior style to the usual taste of his country."

—*Painters and Engravers.*

"His pictures are much in the style of, and represent the same subjects as, those by Wouwerman."

—*Painters and Their Works.*

No. 11—"Old Stone Fort in Flanders."

19x27.

Painted much after the manner of Philip Wouwerman. The peculiar old Dutch fort stands on the shore of a lake or bay well within the shadows of the adjoining forest. A flight of massive stone steps lead down to a fine spring brook which empties its crystal waters into the lake at this point. Women are busy washing clothing at the brook and hanging them on the lines to dry, while one man is fishing and others busying themselves with other work and pleasure. The approach of two mounted messengers provokes considerable excitement and a number of men hurriedly surround them, eager to learn the story of their reconnoiter. The weird scene is characteristic of this old master and the color, tone, and drawing, fully demonstrate his right to be classed among the leading painters of his day.

BOL (Ferdinand).

Dutch School.

Born at Dordrecht, in 1611.

Died in Amsterdam; buried July 24, 1680.

Student of Rembrandt Van Rijn, whose studio he entered in 1630.

"Lived chiefly at Amsterdam, where, in 1653, he married Elizabeth Dell. Painted many historical pictures, excelled in portraits and was an excellent etcher."

—*Cyclopedia of Painters and Painting.*

"His masterpiece, the 'Four Regents of the Leprosy Hospital,' * * * at a certain exhibition held for charitable purposes, is said to have received more notice and praise than any of the works of his master, Rembrandt. Yet Bol was a very uncertain painter; and although while under the influence of Rembrandt he produced works that may have passed as being the work of the master himself, he later degenerated into a bad imitator of Rembrandt. This change is apparent in those paintings of Bol that bear a later date than 1660, when he had probably left Rembrandt."

—*Bryan's Dictionary of Painters and Engravers.*

No. 12—"Madam Stercke."

41½x35.

From the collection of Asher Weitheimer, London. Signed and dated 1658. Painted under the influence of his great master, Van Rijn Rembrandt.

Madam Stercke was the wife of Querinus Stercke, a great friend of the artist, her maiden name was Helena Eckout, being a daughter of Gerbrand Van der Eckout, a pupil of Rembrandt, who became one of the noted Dutch painters. The painting shows her when about twenty years of age, standing on the veranda in the act of plucking from a potted plant a spray of sweet verbena. The half smile on the beautiful face and the striking expression of the laughing brown eyes are so realistic, as to all but speak, while the shapely hands are so perfectly natural that it seems that a glow of warmth could radiate from them. The figure is gowned in a dress

of some striped material over which is a dark velvet coat with lace trimmed sleeves. Over the shoulders is the broad white collar so fashionable in the Dutch capital at that period. This picture was painted in the greatest period of this artist's career and has been pronounced the best that ever came from his ready brush.

No. 13—"Portrait of an Old Lady."

31x26½.

This is painted in the strong, rich colors of the Rembrandt school. It is the portrait of an old lady wearing a large ruff, common to that period of history. The background is a dark, rich brown color. The dress is a little heavier, but in largely the same tone, while the ruff, in a yellowish white, makes a fine contrast below the face, with the dark background and black hair. In the lower left-hand corner is the artist's signature and the date, 1654.

Came from Colnaghi, London.

No. 14—"Portrait of a Woman."

27x20.

This striking portrait was painted no doubt in this Dutch artist's middle and best period, 1654-1659, while he was yet with his great master, Rembrandt. The composition and coloring is fully up to that of Franz Hals, and might easily be mistaken for that master's work, the face and the hands being exceptionally fine. The figure is attired in a gown of some rich, dark material tastefully embroidered. The somewhat plain but intelligent face is made to stand out prominently by the old Elizabethian collar, and the peculiar manner of doing up the hair. And those hands; they seem to throb with life, and send forth a warmth as in fancy they twitch, nervously anxious to do their accustomed work. They are wonderful hands, seldom equalled, and likely never surpassed by any artist either ancient or modern.

BONHEUR (August François) - - - - - France

Born at Bordeaux, 1824. Died, 1884.

Medals, 1857, 1859, 1861, 1863.

Legion of Honor, 1867.

"This artist painted animals, with landscape backgrounds of more mellowness and beauty than his sister Rosa's. He attained the honor of Chevalier of the Legion of Honor, 1867, and but for the eclipsing fame of his sister, would have gained an even wider reputation than hers."

—*French Painters and Paintings.*

No. 15—"Cattle Resting in the Shade."

22x28.

A herd of cows are resting under the dense foliage of large trees at the foot of a hill. One of the cows is standing in the middle of a small

pond in the foreground, while others are ruminating in the shade on its banks. It is a bright sunny day and the shadows of the foliage on the hillside are striking and effective. In the distance, on the hill-top, another herd is seen, through the opening between the trees, while the bright, blue sky forms an excellent background. The verdure, the foliage, and the warm and beautiful coloring all lead us to acknowledge the greatness of this artist's genius.

BONHEUR (Marie) Rosa - - - - - Paris

Born in Bordeaux, March 22, 1822. Died at her Chateau, by Thomery, on the edge of the forest of Fountainbleu, May 22, 1899.

Animal painter.

Daughter and pupil of Raymond Bonheur.

Began by copying in the Louvre; afterwards made studies and sketches near Paris. Her first two pictures exhibited at Bordeaux in 1841 attracted much attention, and were followed by others which established her world-wide fame. During the Franco-Prussian war her studio and residence were respected by special order of the Crown Prince of Prussia. Since 1849 she has been director of the Paris Free School of Design for Young Girls, which she founded. She was elected member of Antwerp Institute in 1868. Medals first-class 1848 and 1855; Legion of Honor, 1865; Leopold Cross, 1880.

The "Ploughing in Nivarnais" was placed in the Luxembourg, and the "Horse Fair" was a leading attraction at the French Exposition in 1853, and at the Universal Exposition at London, in 1855. The artist worked eighteen months on this latter picture, attending the horse market in Paris twice a week regularly during the time.

In addition to the honors referred to, this artist has received several other medals, and in 1865 was decorated with the Cross of the Legion of Honor.

"The greatest animal painter now in France is probably Rosa Bonheur. There is the same intense observation and sympathy with nature, the same vigor of treatment, we find in the works of Troyon and Landseer, so far as the representation of cattle is concerned."

—*L. G. W. Benjamin.*

"The most accomplished female painter who ever lived."

—*Philip Gilbert Hamerton.*

"And she is praised for firmness of design and for the grand character of her landscapes."

—*Vapereau.*

No. 16—"Deer Coming to the Brook to Drink."

19¼x13½.

In the foreground stands a magnificent male deer. Great antlers crown his well poised head, his trained eye hurriedly scans the landscape ere he drinks from the crystal brook at his feet. Immediately back of him, two does cautiously venture from the shelter of the friendly wood. With ears alert and eyes piercing the surrounding shadows lest a lurking foe surprise them, they, too, approach the drinking place. The full grown antlers of the

stately buck and vari-colored leaves in the forest marks the time as early autumn.

A characteristic and beautiful picture by this most wonderful animal painter.

No. 17—"Rosa Bonheur's Palette.

When Rosa Bonheur had finished her masterpiece, "The Horse Fair," her godson, Georges Cain, asked her for the palette which she had in her hand. With the palette on her thumb, Mme. Rosa smiled and said, "I intended to keep that, as I have used it for over twenty years, but if you must have it, then I will paint you a picture on it." She then painted the "Deer in the Forest," and added her autograph. The paints are just as she distributed them, dried around the edge of the palette; the whole is framed under glass. Adverse circumstance compelled the owner to part with it, and it has at last found its way to America.

No. 18—"Scene in the Foothills of the Pyrenees."

20x27.

This scene represents Rosa Bonheur herself riding the bay horse and dressed in her accustomed male attire of coat, pants and vest of brown velvet, and straw hat. Her close friend, Madame Mecas, is by her side on the grey horse. The scene presented is a true view of herself and friend as there shown in the foot hills of the Pyrenees in Spain. She seemed to be attracted by the mountain regions of Spain and Scotland, where many of her finest picture scenes were located. This is a most beautiful and characteristic example of the art of this greatest of the women artists of the world.

BONONI (Carlo).

Born at Ferrara in 1569. Died at the same place in 1632.

Lombard School.

Instructed in art by Guiseppe Mazzuoli (called Il Basaruolo).

"Bent on improvement, he visited Bologna where the Carracci were then in the zenith of their fame. Their works inspired him with a new idea of his art. After passing some time at Bologna, he went to Rome where he improved his style of design by studying after the antique. His predilection for the style of Carracci drew him again to Bologna where he copied some of their principal works. He afterwards went to Venice where the splendid productions of Paolo Veronese appear to have excited the liveliest admiration. The works of Correggio at Parma seem to have been not less the objects of his contemplation. In his smaller works he approached so near to the style of the Carracci that he was called the 'Carracci of Ferrara'."

—*Painters and Engravers.*

"He was called the 'Carracci of Farrari.' In his later works he resembles Paolo Veronese, whose pictures he studied in Venice. He was a rival all his life of Ippolito Scarsella. Many of his works are in the churches of Ferrara."

—*Cyclopedia of Painters and Painting.*

No. 19—"Building the Tower of Babel."

20x33.

"And they said one to another, 'Go to, let us make brick and burn them thoroughly.' And they had brick for stone and slime had they for mortar. And they said, 'Let us build us a city and a tower whose top may reach unto heaven; and let us make us a name lest we be scattered abroad upon the face of the whole earth.' * * * So the Lord scattered them abroad from thence upon the face of all the earth, and they left off to build the city. Therefore is the name of it called Babel; because the Lord did there confound the language of all the earth."

At the lower right-hand corner the queen and her consort are directing the work, while everywhere workmen swarm like ants, each carrying forward some portion of the herculean task. On the left are the brick kilns and the pit for mixing the mortar. Bononi represents the tower as spiral shaped, with winding roadway from the bottom to the unfinished top, which is most likely correct. His figures are well drawn and the detail most remarkable.

"BRONZENO" (Allori Alesandro).

Born at Monticelli, May 3, 1535.

Died at Florence, Sept. 22, 1607.

"He was the son of a painter, but having the misfortune when he was only five years of age to lose his father, he was placed under the care of his Uncle Angiolo Allori, who brought him up with all the affection of a parent. Before he was seventeen years of age, he had made such progress under this able master, that he painted from his own design, an altar piece representing the Crucifixion, a composition of several figures ingeniously arranged, and well colored. When he was nineteen, he visited Rome, where he remained two years. The chief objects of his admiration and study in that city were the works of Michelangelo and the grand style of that master is discernable in his picture. On his return to Florence, he was greatly occupied for the churches and other public edifices. He was, however, occasionally prevailed on to paint the portraits of some of the distinguished personages of his time, which he treated in a great and admirable style. * * * On the whole, his genius appears to have been equal to every branch of painting."

—*Bryan's Dictionary of Painters and Engravers.*

"In his works the best of which are his portraits, he imitated the style of Michel Angelo Buonarroti. In 1590 he published a book entitled 'Dialogo Sopra Parte del disegnare le Figure,' illustrated with anatomical plates. Pictures by him are very numerous, there being in the Uffizi at Florence alone, sixteen.

—*Painters and Their Works.*

Nephew and pupil of Angelo Bronzino. * * * Among his works are Baptism of Christ, Marriage at Cana. * * * Portrait of a Young Man, Hermitage, St. Petersburg, Bonaventura Family, Bianca Capello, etc."

—*Cyclopedia of Painters and Paintings.*

No. 20—"Bianco Capello."

35½x26¼.

From the Chas. Butler Collection, Later from Asher Wirheimer Collection, London.

She was born in Venice in 1542. In 1563 she eloped with a banker's clerk named Pietro Buonaventuri who put himself under the protection of Francesco de Medici, Grand Duke of Tuscany, at Florence. Francesco made Bianci his mistress, and her husband his steward, whom soon after he had put to death. Upon the death of the Duke's wife, Joanna of Austria, he married Bianci (1578). She and Francesco are supposed to have been poisoned in the castle Paggio di Capano Oct. 11, 1587, by Cardinal Ferando, brother and successor to Francesco. Bianci is accused of ordering or instigating the assassination of several persons. In those days dame fashion decreed that ladies of rank and nobility must needs shave the head to make the forehead higher, thus making them appear more intellectual. This peculiar style accounts for the abnormal breadth of Bianci's forehead in the portrait.

BOULANGER (Gustave Rudolphe Clarence) - - - - Paris

Born at Paris, April 28, 1824. Died in 1888.

Best known for his historic pictures.

A pupil of Delaroche.

Gained the Prix de Rome in 1849, and studied for seven years in Italy.

He subsequently visited Algeria and painted pastoral scenes, but returned to subjects of his early choice, and became famous for his pictures of classic history, such as "Lucretia Spinning," "Lesbia and Her Sparrow," and "Hercules and Omphale." Received many medals. The Legion of Honor was also conferred in 1865. His travels in Africa furnished material for several very prominent works, including "Horsemen of the Sahara," "Djeid and Rahia," and "Portrait of Hamdy-Bay" (1865). Some of his later works were "Summer Bath at Pompeii;" "Roman Comedians Rehearsing Their Parts" (1876); "St. Sebastian and the Emperor" (1877); "Repast in the House of Lucullus" (1878); "Slave with a Fan" (1882) and many others.

"Without rivaling the wonderful variety of Gerome, M. Boulanger has great affinities with him. He belongs to the group of refined artists, who, after 1848, created the neo-Greek fashion, in which familiar scenes replaced the great tragic subjects of the Academical School of David. His experiences in Africa have given another direction to his talent, but here again he may be classed with Gerome, in the series of traveled painters, whose aim it is to reproduce the types and customs of a race. M. Boulanger's talent is more delicate than powerful, but this artist will always find favor with public."

—*Rene Menard.*

No. 21—"Daily News Reading at the Barber Shop of Licinius."

27½x46½.

On the right, with its blue shutters raised as a protection from the sun's rays, stands the barber shop of Licinius. Before the shop and in the foreground a group of men are listening to the crier, who reads from the scroll in his hand, the news of the hour. Upon the left, two women, attended by a black slave, stand talking to a man seated. In the left distance a man grinding a knife. Still farther in the distance under the trees stand a yoke of oxen. Above and beyond, the roofs of the marble city can be seen. One of the finest of modern paintings.

In 1774 Thomas Gainsborough, the rival of Joshua Reynolds, to prove the inaccuracy of Reynolds' statement that blue was not a proper color to use in a great painting, being cold and unattractive, painted the "Blue Boy," which on the Continent is looked upon as one of the finest of all the English figure pictures. It was withdrawn at the Dana sale, and now commands an extraordinary high price. Boulanger, in line with this idea that blue colors handled in their most refined and harmonious tints would procure a most attractive picture, painted this "Barber Shop of Licinius." Many of the best judges regard this as Boulanger's most beautiful and valuable work, and a very great success as an almost pure picture in blue.

No. 22—"Pleasant Hours in the House of Lucullus."

27½x46½.

This painting is mentioned among other celebrated works of this artist, in the "Cyclopedia of Painters and Painting" (p. 190), under the title "Repast in the House of Lucullus."

Under a yellow canopy, on either side of a well-spread table, Lucullus and his guests recline. In the center, upon a Persian rug, a dancing girl is tripping to the music of a band of slaves on the right. In the distance four slaves are carrying in upon a table the next course in the rich banquet. The marble building, trees and shrubbery form the background.

BOUGUEREAU (William) Adolphe - - - - - France

Born at La Rochelle, 1825.

In 1842 he went to Paris and entered the studio of Picot, and later the Ecole des Beaux-Arts, where his progress was rapid.

He gained the Prix de Rome in 1850, and then studied in Rome.

Medals, Paris, 1855 (Exposition Universelle), 1857,
1867 (Exposition Universelle).

Chevalier of the Legion of Honor, 1859.

Member of the Institute of France, 1876.

Officer of the Legion of Honor, 1876.

Medal of Honor (Exposition Universelle), 1878.

Knight of the Order of Leopold, 1881.

Grand Medal of Honor, Paris, 1885.

Medal of Honor, Antwerp, 1885.

"One day in 1842 or thereabouts a veritable riot sprung up among the students of the Alaux Art School at Bordeaux. It was occasioned by the award of the prize of the year to a young shop-keeper's clerk from La-Rochelle, who was taking daily drawing lessons of two hours each, which his employer allowed him to abstract from business. The students had such a contempt for the young shopman that they resented with violence the fact that he should win the honor of the school. But Bouguereau received the prize in spite of their protests, and it decided his career. He determined to become an artist. His family objected. He threw up his employment at the shop, and went penniless to live with his uncle, who was a priest at

Sintonge. While there, by painting portraits of the townspeople for a few francs each, out of his earnings he saved 900 francs, on which he proceeded to Paris, entered the studio of Picot, and secured admission to the Ecole des Beaux-Arts in 1843, at the age of eighteen years. He lived by incredible shifts, finally receiving some small assistance from his family, until, in 1850, he won the Prix de Rome. For four years he was a pensioner and student in that city, and he returned to Paris an artist competent to the execution of great works. Public commission and private patronage soon laid the foundation of his fortune. In the face of the reaction against classicism, he remains a classicist, but his technical knowledge is so profound, his skill so masterly, and his art so powerful in its intellectual vitality, that he is able to hold his own against the strongest rush of the naturalistic tide, that would sweep feebler men before it. He is personally an interesting man, with a rigid adherence to his artistic beliefs, an iron resolution and indomitable will. One of the bitterest critical battles of our time has been fought over him, but it has not swerved him one hair's breadth from the position he has assumed, and has rather added to than imparted his name."

—*Extracts from Notes sur les Cent Chefs-d'Oeuvres, by M. A. Wolff.*

No. 23—"April Showers."

36x46¼.

Two young peasant girls, having been overtaken in an open field by a light summer shower, have seated themselves on the ground, while the elder girl has turned her blue skirt up over her head and that of her companion, as a means of protection from the rain drops. From beneath this hastily improvised covering, peer out faces that only this artist can paint, and a pair of eyes that look straight at you in all their earnestness and reality.

Dr. Tuttle, for many years pastor of the Church of the Redeemer, says:

"I am familiar with the finest paintings in the great galleries of Europe. I have spent many hours and days in looking them over. I regard this picture as the finest painting I ever saw. I do not know of any painting of old or modern masters that I regard as fine and beautiful as this one."

BOUTS (Dierick).

Also known as Dirk Van Haarlem and Dierick de Louvain.

Born at Haarlem about 1410-20.

Died at Louvain, May 6, 1475.

Flemish School.

Settled in Louvain after 1450.

"History painter of great merit of the Van Dyck school, in which he is almost unequalled in glowing depth and transparent clearness of coloring."

—*Cyclopedia of Painters and Paintings.*

No. 24—"The Three Wise Virgins."

46x38½.

From the collection of Paul Metsu Bruges, Belgium.

"They that were foolish took their lamps and took no oil with them; but the wise took oil in their vessels with their lamps. While the bridegroom tarried they all slumbered and slept, and at midnight there was a cry made: 'Behold the bridegroom cometh; go ye out to meet him.' Then all those virgins arose and trimmed their lamps. And the foolish said unto the wise: 'Give us of your oil, for our lamps are gone out.' But the wise answered saying: 'Not so; go ye rather to them that sell, and buy for yourselves.' And while they went to buy, the bridegroom came, and they that were ready, went in with him to the marriage and the door was locked." (Matthew XXV. 3-10.)

The figures are painted on a hardwood panel with a background resembling Verna-marten. The drapery of the three figures is elegantly drawn and pleasingly colored; the faces, artistic with a transparency seldom equalled. The one in the garb of a Sister of Mercy, holds a large lamp. The one on the right wears a crown and holds a book in her hands. The center figure stands in the attitude of prayer, while the head of each is surrounded by a halo.

BRUEGHEL (Ambrose).

Flemish School.

Born about 1617. Died about 1675.

"A flower painter and from 1653 to 1670 director of the Academy at Antwerp. Pictures by him are at Vienna, Cologne and Christiana."

—*Painters and Engravers.* (Page 204.)

No. 25—"A Summer Bouquet."

20½x14½.

Here we have grand chrysanthemums, "The King of Flowers" and an emblem of love and friendship in the Orient, and beautiful roses, which hold about the same exalted position among Caucasian races, elegantly grouped with a variety of other flowers of less importance, but each being endowed by nature with its own peculiar beauty. Brueghel was the greatest flower painter of the Seventeenth Century, and the only consistent criticism would be that they are lacking in fragrance.

BRUEGHEL (Pieter, the elder).

Called Boeren Brueghel (Peasant Brueghel).

Flemish School.

Born in the village of Brueghel near Breda, 1530. Died at Brussels in 1569.

Pupil of Pieter Coucke. Member of the Guild at Antwerp, 1551.

"He was a son of a peasant and was instructed in painting by Pieter Coucke, but he seems to have paid more attention to the eccentricities of Jerome Bosch than to the works of his instructor. * * * Traveled in France and Italy, devoting particular study to the wildest and most romantic parts of the Alps. On his return to Flanders in 1553, he settled for a time at Antwerp where his works met with much admiration. * * * His best pic-

tures represent village feasts and merry makings, and it is said he often disguised himself as a boor to mix in those rural amusements to observe with more accuracy their various characters which he personified with great humor and pleasantry. He also painted attacks of bandits in wild landscapes, gypsies telling fortunes and other drolleries." —*Painters and Engravers.*

—*Cyclopedia of Painters and Paintings.*

"He was of a very gay and sociable nature and his best pictures are those representing village feastings and droll subjects. He was thus the predecessor of David Teniers and his celebrated son."

"Painted chiefly scenes from peasant life, which he treated from a realistic and humorous point of view not always avoiding coarseness; also some scriptural subjects and ghost and incantation scenes in the manner of Bosch."

—*Painters and Their Works.*

No. 26—"Wild Beasts and Their Prey."

26½x23.

From the collection of Lord Buckland.

Within the deep shadows of the forest, two leopards have waylaid and killed a fine bull moose. A great male lion makes a daring attempt to rob them of their prey, while the female leopard crouches upon a rock at a safe distance awaiting the outcome of the impending conflict. One of the male leopards stands defiantly over the coveted prize, the other, standing erect, awaits with apprehension the attack of the powerful foe. The wierd scene was no doubt conceived by the artist from some one of his favorite sketches made in the wildest recesses of the romantic Alps. Like all of Peasant Brueghel's work, the painting is filled with animate life and executed in his usual vigorous manner.

CARPENTIER (Adrien).

Portrait Painter.

Born in Switzerland. Came to London about the year 1760, and settled there in the practice of his profession.

"In 1763, he was a member of the Free Society of Artists, and was a constant exhibitor at the Spring Gardens Exhibitions. From 1770 to 1774 he sent portraits and portrait groups to the Academy Exhibitions."

—*Redgrave's Dictionary of Artists of the English School.*

"One of his best productions was a half-length portrait of Roubiliac the sculptor, from which there are two engravings, one in mezzotinto by Martin and the other in line by Chambers. He died about 1774."

—*Pilkington's Dictionary of Painters.*

No. 27—"Portrait of Mrs. Hammond."

30x24.

From the sale of the effects of James Hammond, London.

Mrs. Hammond was the wife of James Hammond, M. P., an English poet and statesman. He was equerry to the Prince of Wales and took his seat in parliament in 1741. He wrote "Loves Elegies" partly translated or imitated from Tibullus.

CEDERSTROM (Thure von, Baron).

Born at Smaland, Sweden, 1843.

Pupil of Dusseldorf Academy and Weimar Art School.

Medal at London in 1879.

"Best known by pictures dealing mostly with monks, in the fashion of Gurtzner and Vibert."
—*Art and Artists of Our Time.*

No. 28—"Monks Preparing Breakfast."

20x15.

From the Geo. I. Seney collection.

The good-natured side of monastic life. Two portly monks, one grinding coffee, the other on his knees blowing the fire. Cheeks distended and face red from the reflection and heat of the coals, he forms an amusing picture to his more fortunate companion, who looks on with a good-natured smile.

CRAIG (Thomas Rutherford, A. N. A.).

American School.

Born at Philadelphia, Feb. 14, 1849.

Self taught

Specialty—Landscapes with cattle.

No. 29—"Breaking Up of a Shower."

19½x29½.

The rain has ceased, and through rifts in the clouds, the sun's rays seem ready to break through and dispel the gloom. In the distance the receding cloud takes on a darker tone, by reason of the reflected light, but even in this quarter there are indications of the breaking up of the shower. Three cows coming from the shelter of a friendly wood, regale themselves upon the tender grass still wet from the recent rain. Beyond the pasture, stands the rustic home of the farmer, all but hid from view by the overhanging trees. The artist has chosen a difficult, but interesting, subject and in both design and color, has demonstrated his ability as a landscape painter.

CAZIN (Jean Charles).

Born at Samer, in Picardy, 1840. Died in Paris, 1900.

Pupil of Lecoq de Boisbandrau.

Won medals at Salon in 1876, 1877 and 1880.

Legion of Honor in 1882.

"M. Jean Charles Cazin is one of the most original and fascinating personalities in contemporary French art. For this man painting is not a mere

commerce, but an inspiration. He dominates nature, and manifests in harmonious creations the enthusiasm, the passion, the melancholy, the thousand shades of joy or grief, which he feels."

—*Theodore Child, in Harper's Magazine.*

No. 30—"The Deserted Homestead."

10½x15½.

Along the winding roadway, the neglected fence fast falling to decay is all but hidden by the growth of hazel brush and locust. In the midst of the undergrowth, a stately apple tree spreads its branches supplying the weary traveler with fruit in its season. In the distance are the remains of the old home which once rang with the laughter of happy children but is now only a sad remembrance of bygone days when the fire glow on the friendly hearth bid welcome to father and the boys as they returned from their work in the fields.

A well chosen subject rendered in this artist's usual force and purity.

No. 31—"Old Spanish Ruins at Flanders."

20x27.

From the collection of Monsieur Mathieu, Bordeaux.

Flanders was an ancient countship of the Low Countries which has left its name to two provinces in the modern kingdom of Belgium, distinguished as east and west. It took its rise in the time of Charles The Great. In 1385, the male line of counts became extinct and the country passed to the Dukes of Burgundy. In 1477, by the marriage of Mary of Burgundy to Archduke Maximilian, son of Emperor Frederick IV., the county including what is now Belgium and parts of Netherlands and France passed to the house of Austria. In 1494, Maximilian resigned the rule to his son, Philip, who in 1496 married Joanna, daughter of Ferdinand and Isabella of Spain. Philip died in 1506 and was succeeded by his son who afterwards became Charles V., who in turn was succeeded by his son, Philip II. of Spain. In the wars between Spain, and Holland and France, the western coast of Belgium—Flanders—was the first point of attack by the two latter countries and it was at this time (about 1657-8) the fortress here shown was reduced to ruins.

The colors are slightly different from Cazin's usual tones. The reflections in the water and the cloud effects are especially fine.

No. 32—"Castle by Moonlight."

20½x28.

Painted by Cazin for Mr. Irving R. Davis from whose collection it comes.

In the foreground, the lake, calm and glassy, mirrors back the varied colors of the fleecy clouds. The great castle lying just back of the wooded shore is lit up by the mellow light of the half hidden moon. Far in the gloaming, friendly lights peep out here and there, marking some humble abode, while to the right a village hamlet lies, bathed in the soft light reflected

from the moonlit sky. Low down, the horizon, the clouds are dark and threatening and over all an ominous stillness prevails.

A marked painting and one justly characteristic of this noted artist.

No. 33—"Fisherman's Home on the Coast of Brittany."

24½x31.

This scene is among the low sand dunes that skirt the Brittany coast. The dull beach grass looks gray in the deepening twilight, and the twinkling stars overhead are brightening in the evening sky. In the center stands the low-roofed cottage, and on the right a boat lies overturned among the weeds. From the window of the cottage shines the ruddy light of lamp and fire. Far away over the low hills the steady rays of the distant lighthouses may be seen.

No. 34—"The Church of St. Wolfran at Abbeville."

22x27.

From Sedelmeyer, Paris.

Abbeville is a city of France, on the Somme river, 12 miles from its mouth in the English Channel, and 25 miles northwest of Amiens. The most remarkable edifice is the church of St. Wolfran, which was erected in the time of Louis XII. Although the original design was not completed, enough was built to give a good idea of the splendid structure it was intended to erect. The facade is a magnificent specimen of the flamboyant Gothic style, and is adorned by rich tracery, while the western front is flanked by two Gothic towers.

No. 35—"A Normandy Farm Scene."

20x24.

A hazy evening scene. The crops on the right harvested, and the grain in the shock. The fields of yellow grain to the left of the center, and to the right of the center the stacks of grain, with the farm house and buildings still farther to the right. The sky is hazy, and with a misty cloud effect that in a large part obscures the sun, and makes the peculiar impression and apparently lonesome feeling that Cazin brings into so many of his most attractive pictures. The coloring is somewhat weird, but soft and harmonious.

No. 36—"A Farm Scene."

16x19.

Another misty, lonesome evening scene, with a clump of trees and a stack of hay to the right of the center; the pale, bright moon throwing a soft light over the level landscape, with three lonesome clouds floating in the upper center of the picture. The land is divided into garden patches so commonly found in the rich valleys of France, where each proprietor

or tenant has his little patch of a few acres. These cultivators live in the small villages in the neighborhood, sometimes going several miles to do their farming, generally living, not on the land, but at some distance in the little cluster of houses comprising the village. The trees and vegetation are soft, and with the peculiar color effects produced only by him.

No. 37—"The Fisherman's Home.

26x34.

This picture possesses the usual qualities of Cazin in which he, more than any other artist, except perhaps Harpignies and Millet, bring an impression or scene of sadness and lonesomeness beyond that of other artists. His paintings have come to be highly prized and high in price.

A fisherman's cabin on the sea shore; an old-fashioned, long-armed windmill; the housewife carrying a bundle of hay to the cow or goats; some fisherman's boats out on the open sea; the sky as well as the land and sea weirdly but beautifully colored, makes this one of the finest examples of modern art.

No. 38—"A Pastoral Scene in Brittany."

26x31.

Another characteristic home life scene among the peasant farmers of Brittany. The farmer, with his pick across his shoulder, calling to his wife who is sitting on the grass with a child in her arms, that it is time to return to their little home that is beyond the church with its tiled roof and belfry. The soft foliage of the grass, the shrubbery and the tree, and the tinted, soft brown gray sky, altogether making up one of the finest, softest and most important of all the paintings that Cazin has ever produced.

No. 39—"Windmills In Holland."

25x31.

The scene is near Zaandam about five miles northwest of Amsterdam. Nowhere else in Holland are there so many windmills as at Zaandam and in the immediate vicinity. These quaint old mills are employed in the varied branches of industry, grinding corn, crushing oil bearing seeds, sawing timber, and many other kinds of work. Two mills in close proximity are shown in the painting, besides many other buildings in the adjoining countryside. In the foreground a fence almost hidden by large flowering shrubs, separates one field from the other. The time is mid-afternoon, and although the clouds are dark and threatening, the sun's rays break through, lending glory to the picturesque landscape, and an added charm to one of Cazin's most pleasing pictures.

No. 40—"Moonlight."

21x25.

In the pale moonlight, of an autumn night,
As we walk the village street,
Lights from the Inn speak of cheer within,
To the strains of music sweet.

All else is still, save the whip-poor-will,
Which sings in the distant trees;

And the crickets cheep in the grasses deep,
As it softly nods in the breeze.

While like a band, quaint buildings stand,
As phantoms by the way;
Through the silver sheen of the cloud is seen
The moonlight's mellow ray.

A study of a group of Jean Cazin's works will aptly bear out Mr. Child's observation, that each painting manifests some particular passion, the endless shades of joy, and the somber tones of grief and melancholy. Yet it is difficult to determine which is the more charming as his fascinating personality is plainly evident in all his varied works.

CIPRIANI (Gio Battista).

Born at Florence in 1732.

Died in 1785.

Was one of the first members of the Royal Academy, founded in 1768.

"His drawing is correct, his coloring harmonious, his heads possess grace and loveliness." —*Mrs. Shedd's Famous Painters and Paintings.*

"The fertility of his invention, the graces of his composition, and the seductive elegance of his forms are only surpassed by the probity of his character, the simplicity of his manners, and the benevolence of his heart."

—*Fuseli. Quoted by Mrs. Shedd.*

"He went to Rome in 1750, where he remained a few years, and then visited England, whither his reputation had preceded him. At this period the engraver Bartolozzi was in his prime, and the union of their respective talents produced many works of rare excellence.

"His forms were attractive and elegant, his composition graceful, and his invention abundant."

—*Spooner's History of Fine Arts.*

"This celebrated artist is justly claimed by the English school, not only from his long residence in London, but from his education.

"Some of the few pictures he left are at the seat of Coke at Holkham, and four in the ceiling of the library of the Royal Academy."

—*Pilkington's Dictionary of Artists.*

"His art is to be found in his drawings, full of graceful invention and fancy; his females exquisitely elegant, his children unrivaled. Fuseli praises his invention, his graceful compositions and elegant forms, and also his simple manners and unaffected benevolence. The English school is indebted to him for the improved drawing of the figure and more correct taste. He painted the allegorical designs on the panels of the new stage-coach first used by George III. in November, 1762, and still used by our sovereign. Designed the diploma for the Royal Academy in 1768."

—*Redgrave's Dictionary of Artists of the English School.*

No. 41—"The Assumption of the Virgin."

24x32.

This painting was originally intended as a design for the dome of some large cathedral. In the center is the Virgin Mary, drifting upward through

the clouds, with the angels to the side and beneath. The light, fleecy raiment in which the Virgin is clothed is soft in tone, and blends off with the clouds. On the right sits Peter, drifting off in a chariot, and on the left is St. John, with numerous angels in the clouds above and between them and the Virgin. The picture is delicate and finely drawn and colored, and very soft in tone. Cipriani painted but few small pictures. This one was from the collection of Lord Jersey, formerly one of the finest private galleries in Europe.

CANO (Alonso).

Born in Granada, March 19, 1601.

Died there Oct. 3, 1667.

"In 1637 Alonso Cano had obtained the position of the first artist of Seville. Considered as a painter, Alonso Cano was superior to many of his rivals in drawing and in richness and in variety of coloring, and his compositions are simple and pleasing." —*Painters and Their Works*.

"He was a painter, sculptor, and architect, whence sometimes called the Spanish Michelangelo." —*Cyclopedia of Painters and Paintings*.

"An eminent Spanish painter, sculptor and architect, who has been called the 'Michelangelo of Spain,' for his great excellence in the three sister arts. * * * He afterwards studied under Juan del Castillo, one of the most eminent painters in Spain, and executed many works for the public places of Seville, which were greatly admired, and were considered astonishing performances for a student under twenty years of age. * * * In his after years he produced many admirable compositions. His works are to be found in all the principal churches and convents of Cordova, Madrid, Granada, Seville, etc. * * * There are also many excellent works by Cano at the Imperial College and other public situations at Madrid, which rank him among the greatest Spanish painters."

—*Spooner's Dictionary of the Fine Arts*.

"This celebrated Spanish artist has been called, with some propriety, the 'Michelangelo of Spain.' He distinguished himself as a painter, sculptor and architect, in all of which branches he excelled, and it is easy to determine in which he was most conspicuous. * * * He produced many admirable compositions. In the Church of Santa Maria at Madrid is a celebrated picture by him, representing a subject from the life of S. Isidoro; a Saint Francis, in Santiago; and in San Miguel, two pictures of S. Caterina and San Joseph. Many other excellent works by this painter are to be seen in the Imperial College and other public situations in Madrid, which sufficiently establish his fame as one of the greatest painters of his country. The numerous monuments of his ability as a sculptor and an architect are not noticed, as beyond the limit of this publication."

—*Bryan's Dictionary of Painters and Engravers*.

"In Mr. Fuseli's opinion, Cano excelled as a painter, with the single exception of Valasquez, all contemporaries, and yet seems to have owed his superiority entirely to nature. His design is correct, his arrangement happy, and his color charming. As a sculptor, he gives evident proofs of having studied the antique, by the dignity of his forms, the grandeur of his drapery, and elegance of taste."

—*Pilkington's Dictionary of Painters*.

"One of the most vigorous of the Spanish painters, and also, like Michelangelo, with whom he is usually compared, an architect and sculptor of great merit. He has left in Spain a very great number of specimens of his genius, which display the boldness of his design, the facility of his pencil, and the purity of his flesh-tints and his knowledge of chiaro-scuro."

—*Encyclopedia Britannica*.

No. 42—"Madonna and Child."

48x41.

From Manfrini Collection of Venice.

It is difficult to undertake a description of this splendid painting, except as a whole, as the figures are all delicately proportioned, the color arrangement harmonious, and the whole composition most pleasing.

The sweet, simple face of the woman shows in a pronounced manner the divine and worshipful love of the mother, but the great strength of the picture centers in the infant. The forms and flesh tints are as natural as life, besides, the infantile helplessness of form, the childlike expression of the intelligent face, the sweet mouth and eyes, make up one of the most successful child pictures of any of the great masters.

CONSTABLE (John).

Born at East Bergholt, Suffolk, June 11, 1776.

Died in London, March 30, 1837.

Landscape painter; pupil of Royal Academy in 1779, and later of Joseph Farrington and R. R. Reinagle.

"While there are many landscape painters who can paint nature in her tranquil moods, when she sits motionless as a model, there are but few who, like Constable, can fix upon canvas the coming storm, the rising wind, and the rapidly changing sunset. In treating masses of clouds driving across the sky or brooding over the tree tops, he has no rival."

—*Cyclopedia of Painters and Paintings*.

"The peculiar merit and novelty in Constable's works cannot be expressed better than in the words used by Redgrave: 'Landscape painters had hitherto usually painted with the sun at their backs, to the right or to the left, out of a picture,' and 'many had painted the sun in the picture gradually sinking in the low horizon. But Constable chose the time when the sun was high in the heavens, far above, out of his canvas, but still in front of him, and painted almost always under the sun and much that is peculiar in his art arose from this cause.'"

—*Painters and Their Works*.

"Constable was exclusively a landscape painter, depicting nature in her grand and angry moments, and one to whom our modern school of landscape painting is greatly indebted. In color, he helped eliminate the brown landscape and substituted in its place the green and blue of nature. His influence upon art was impressive, eventually developing the famous Barbizon school."

—(Chas. F. Pratt, Art Critic, Alaska-Yukon Exposition, Seattle, 1909.)

"The Constable family came from Yorkshire. His father, Golding Constable, inherited considerable property, including the watermill at Flatford; and he purchased also a watermill at Dedham and two windmills near East Bergholt. At the last named place, he built a house to which he removed in 1774. He married Miss Anna Watts and they had three sons and three daughters. John, the second son, was born June 11, 1776. Although he was baptised, the same day, as he was not expected to live, yet he grew up to be a man of great personal strength and was known as 'The Handsome Miller.' * * * During this time (1800 to 1816), although he continued to paint portraits for profit, Constable, in pursuing his favorite style of art, was advancing to the first rank as a landscape painter, yet many of his works had remained unsold. * * * He himself explained the reasons when writing: 'My great art flatters nobody by imitation, it courts nobody by smoothness, tickles nobody by petiteness, it is without fan-de-rol or fiddle-de-dee; how then can I hope to be popular.' * * * But fame at last came from a quarter whence it was least expected; a French speculator bought three of his pictures at the Royal Academy * * * and sent them to the Paris Salon in 1824. The power shown in them caused them to be much admired, and the King of France awarded Constable a gold medal."

—*Painters and Their Works.*

No. 43—"Lock on the River Stour" (Masterpiece).

41½x62¾.

CONSTABLE'S MASTERPIECE.

From the collection of General Bulwer, Hayden Hall.

One of the largest and by all odds the most important of Constable's works. In the foreground, a lock is being opened for the passage of a boat on its way down the Stour River in England. The water, as it seeks release under the heavy gate, eddies and foams like a boiling caldron. While the boat is being lowered for passage through the lock, the old horse takes a needed rest on the tow path, beneath the branches of a spreading elm. Just beyond, almost hidden by trees and shrubbery, is the artist home of John Constable. It was here that he did his greatest work, and near here at Hampstead,—“My dear Hampstead, my sweet Hampstead,” as he was wont to call it—he was buried. On the left is a small hamlet with its quaint old church tower, standing sentry-like on the border of the broad, wooded meadows which stretch away until lost to view under the pall of the ominous clouds overhead.

Constable intended this painting to be hung in the National Gallery, but General Bulwer and his wife finally offered him a price so fabulous as to induce him to part with it.

No. 44—"Constable's Artist Home on the River Stour."

13¾x17.

From the collection of General Bulwer, Hayden Hall.

This little gem is a portrayal of the same lock on the Stour, taken from a different point of view. On the left, the tow path crosses the highway at the end of the rustic bridge which spans the river. In the fore-

ground is the old lock closed, while just beyond and almost hidden by overhanging trees is the artist home of the great painter. To the right and far beyond, stretch the wooded meadows, while massive clouds all but obscure the deep blue of the summer sky.

While not so important as others of his work in this collection, it is none the less a perfect example of this wonderful master.

No. 45—"Lockkeeper's Home on the Stour."

34x41¾.

From the collection of General Bulwer, Hayden Hall.

It is evident that Constable found in the quaint scenery of this vicinity not only his greatest inspiration, but material for his best paintings. In fact, his masterpiece, "Lock on the River Stour," was painted in the immediate neighborhood. In the foreground is one of the rustic locks and two children fishing from the shore. On the right a grand old elm spreads its boughs, casting its shadows into the tranquil stream. On the left is a gnarled oak, broken and bent by the many passing storms, while near the end of the bridge spanning the river is the gatekeeper's modest cottage. To the left in the distance stands the artist home of John Constable almost hidden from view by overhanging trees. The shadows deepen as the sun dips low in the west, obscured by threatening clouds.

No. 46—"Sherbourne Collegiate Church."

38x50½.

From the collection of General Bulwer, Hayden Hall.

In the foreground is a shallow channel of the River Stour. The shallow rapids, only a short distance above the lock, affords a crossing place for the farmer folk of the vicinity. A rustic wagon drawn by two horses is crossing the ford, while two cows from the adjoining meadows disport themselves near the opposite shore. On the left, half hidden by the spreading boughs of great elm, stands the artist home of the great painter. Heavy clouds o'rspread the sky, while on the horizon the setting sun casts a pale blush over the surrounding landscape.

The odor from the new mown hay,
Comes to the boy and dog at play;
While the old canoe with silent oar,
Lies idle on the reed-grown shore.

No. 47—"Hampstead Heath."

23x37.

From the collection of Trevanyan Turner, London.

In 1827 Constable took up his abode at Hampstead, "My dear Hampstead, my sweet Hampstead" as he was wont to call it. He said, "My little studio commands a view without an equal in all Europe." Here he loved to sketch, and the neighborhood furnished him with many studies

for his pictures. The lists of the various sales of his paintings show that he painted a number of pictures entitled "Hampstead Heath," one at the "Barring's Sale" fetching \$13,385.00. It is evident that they were not replicas, each showing some different landscape. In this he presents a quaint old church in a corner of the burial ground, partially surrounded by a rustic fence. The cemetery presents a tumbled down and much neglected appearance. On the left of the small valley is the edge of the woods, while to the right several magnificent trees stand in close proximity to the church, their great branches reaching far out over the small ravine, very nearly hiding from view the cottage standing in the shadow of the distant trees. The great white-capped clouds standing out against the blue of the summer sky form a splendid background to a very interesting painting.

No. 48—"The Lock."

27x40.

From an old English Collection.

A canal boat has just passed the lock, and is bound on its way up the canal. The lock is not yet entirely closed. Just beyond in the shadow of some splendid trees is the home of the lock keeper. Two men are seen fishing from a skiff on the opposite shore, while a boy and a girl on the tow path are also preparing to fish from the shore. A strong wind ruffles the water in the canal, and sways the trees and grasses on the shore. The colors are strong and harmonious and the lights and shadows extremely fine and striking. One of the finest paintings by this foremost of the English landscape painters.

No. 49—"Constable's Artist Home on the River Stour."

28x33½.

From sale of Constable's paintings in 1838.

In 1818 Constable painted his first rainbow in connection with a view of Salisbury Cathedral, but this one, with Sherborne Collegiate Church, was painted, no doubt, about the time of his removal to Hampstead Heath (1827). Sherborne is an ancient market town of Dorsetshire, England, situated on a slope overlooking the river Yeo, and is 118 miles southwest from London. In 705 A. D. Sherborne was made the seat of the Bishopric by Ina, king of the West Saxons; it was removed in 1078 to what is now Salisbury, but before the changing of the seat of the Bishopric, a great Benedictine Abbey had been founded, and the Abbey or Collegiate Church erected. This old church was restored in 1848-58 at an expense of \$160,000. Sherborne grammar school, founded in 1550, by Edward VI, now occupies the ruins of the old abbey. The painter projects the old church and the beautiful landscape surrounding against a background of a departing storm cloud across whose sombre face is set the bow of promise.

No. 50—"A Bit of English Landscape."

27½x36.

The fine old mansion and grounds would indicate the country seat and extensive estate of some noble family. Two men in the immediate fore-

ground are loading gravel into a quaint old cart, while the sly old dog makes a bed of their discarded coats. Other horses and men are seen on the winding roadway, and a donkey enjoying his holiday by the pool of clear water, beneath the spreading branches of some splendid trees. Beyond a diversity of green hills and wooded valleys stretch away to a line of hills, barely discernable under the darkening shadows of the threatening cloud. A characteristic, and at the same time, a most beautiful example of this master's bold style.

COLE (Thomas).

Self taught. Born at Bolton le Moore in Lancashire, Feb. 1, 1801.

Died at Catskill, N. Y., Feb. 11, 1848.

Landscape Painter.

"In 1819 his father emigrated to America and settled in Ohio, where Thomas first learned the rudiments of art from a portrait painter named Stein. After studying nature under great difficulties, he went, in 1825, to New York and was first brought into notice by his views on the Hudson. He made several visits to England, France and Italy, but passed the greater part of his professional life in New York. Exhibited at the Royal Academy, London, "View in New Hampshire," "Tomb of General Brock" (1830), and "View in United States" (1831).

Works: "Dream of Arcadia," "Titian's Goblet," "Mount Etna," "Italian Landscape," etc. —*Cyclopedia of Painters and Paintings.*

"Thomas Cole was then (1819) about eighteen years of age, and his wish to become a painter increasing daily, he suddenly left his home and with difficulty reached Philadelphia and New York, where he started painting landscapes in a garret. His talents soon recommended him to Trumbull and other older artists, and he met with some wealthy patrons from whom he received substantial assistance. They enabled him to visit Italy and England, and finally settling down in the United States, he was a long time the best landscape painter in America." —*Painters and Their Works.*

"Cole was the first good landscape painter in America."

—*Bryan's Dictionary of Painters and Engravers.*

"We trust that our readers will require no urging from us to insure their making a visit to the Art Galleries in Broadway when the Exhibition of the Artists' Fund Society is to be seen. * * * Cole who was unquestionably the father of American landscape art is represented by the best picture perhaps he ever painted." —*Evening Post, Nov. 18, 1863.*

"The catalogue contains many distinguished names prominent among which are those of Rosa Bonheur, Thomas Cole, Gilbert Stuart, Alston, Frere, Couture, Diaz, and others of less note. * * * The Cole and Stuart will be greeted with pleasure by those who lived when these great artists flourished." —*New York Times, Nov. 18, 1863.*

No. 51—"Italian Landscape."

32½x48½.

From the Robert Hoe Collection. Signed on rock in lower lefthand corner, "T. Cole, 1849."

This splendid painting was No. 191 of the Artists' Fund Society exhibit on Broadway, New York, in November, 1863, and the critic's write-up says: "It glows in all the splendid colors of Cole's best manner. It is a magnificent picture and one of the best of this great master."

The scene is the quaint ruins of an ancient castle near the sea coast of Italy. The stone arch bridge which once spanned the mountain stream is in ruins, and over the crumbling abutments and piers a crude pole bridge has been constructed by the neighboring peasants. Down the valley through a rift in the hills one gets a view of the sea. Cows and goats are drinking and a boy is fishing in the crystal stream, while the shepherd with his herd of sheep and goats worships before a shrine erected upon the body of a fine old tree near the rocky shore. Beyond the valley stand the crumbled ruins of a grand old castle, its moss-grown walls towering far above the adjoining hills are kissed by the golden rays of a magnificent Italian sunset.

No. 52—"Sunset In the Adirondacks."

19½x29½.

Near the close of a hot summer day, the sun has dropped from sight behind the distant mountains, tinting to gold the billowy white capped clouds, enveloping all the landscape with a glow whose light, although more mellow, is all but equal to the direct rays of the sun. The outline of the trees, and the varied colors of the cloud and sky, are mirrored in the crystal waters of the mountain stream, which after its mad rush over precipitous rocks, now flows silently and tranquilly on its devious course to the sea. And from the point where the cows regale themselves in the water, and rest upon the shore, we get a glimpse of the Gipsy's camp on a wooded hillside, just beyond an abrupt bend in the river. A most romantic landscape, done in Thomas Cole's inimitable style.

COLEMAN (Samuel).

American School.

Born in Portland, Maine, 1832.

Pupil of A. B. Durand.

"An elaborate view of the Rock of Gibraltar, exhibited by Samuel Coleman suggested a broader scope of landscape talent than his many exquisite delineations of home scenery previously hinted. * * * Coleman shows us the grand old historical monument as it appears on a tranquil summer's day, lifting its majestic summit from a calm unruffled sea, into a serene and cloudless sky, and glowing in the golden rays of the noonday sun. We regard the picture as a splendid success. * * * 'Tow Boats on the scenery of that beautiful lake whose crystal waters the early French settlers Hudson' is fine in color; the water is admirably represented; so are the mountains. * * * The first illustrated volumes of American verse were published by Samuel Coleman (Sr.) and his son must have been familiar in boyhood with the most select specimens of foreign illustrated works. He inherited a refined organization and a fine sense of the beautiful."

—*Tuckerman's Book of Artists.*

"He enlarged the borders of his excursions and began to study the called sacramental. Lake George perhaps never reflected from its peaceful shores the figure of a happier artist. To the White Mountains also he turned his steps, painting there the studies for many pictures that are now safely and honorably housed in the galleries of the metropolis. And then, to Europe. * * * The two years (1860-62) that he spent in the studios and the museums, the cathedrals, and the palaces of the Frank, the Castilian, and the Moor, were doubtless appreciated; not appreciated only, but improved.

—*American Painters*, by G. W. Sheldon.

No. 53—"The Old Stone Fort."

10x17½.

This little landscape, although not the most important, is one of the best of this American artist's work. The scene is a quaint old Castilian or Spanish fishers' hamlet, painted during his sojourn in Europe in 1860-62. The old stone fort occupies a promontory jutting out into the sea, with a grove of palm trees reaching back to the towering mountains in the rear. Several boats lie at anchor within the harbor while many others under full sail are seen in the outing. Two women sit upon the sandy beach watching the ever restless sea as the gentle waves come and go in perfect rythm upon the shore. Earth and sky seem to meet at the distant horizon, leaving only a dim outline of the rugged mountainous coast. The delicate glow so characteristic of Coleman's works is noticeable in this example to a marked degree.

CROCHEPIERRE (Andre Antoine).

French School.

Born at Villeneuve sur Lot in 1860.

Still living September, 1911, in the place of his birth.

Began painting in 1880.

Honorable mention Salon de Paris, 1882.

Medal Solon de Paris, 1891.

Bronze Medal at Paris Exposition, 1900.

In a letter received from Mr. Crochepierre under date of September 11, 1911, he says: "I have exhibited at the Salon de Paris every year since 1882. I remain faithful in the execution of my paintings—to the qualities—which in my estimation make the beauty of the paintings of the Holland School of the seventeenth century, and I find in that school the true models, unfortunately almost inimitable. I thank you cordially for the catalogues which you sent me. It certainly must be a grand interesting gallery. Many thanks also for the catalogue of the Indians, for I think it is one of the most interesting things I have seen for many days."

No. 54—"Peasant Woman at Prayer."

32x22.

Kneeling on a low chair, her arms resting upon its high back, her white beads in her hands, this old woman looks before her with a sweet, compla-

cent smile. Over her shoulders is drawn a red woolen shawl of that warm, bright tint in which Vibert so often dresses his subjects. Her dress of black homespun falls in heavy folds about her, and her head is enveloped in a white kerchief, bound turban fashion about it. This painting shows in a marked degree the artist's excelling powers in fine flesh technique. His drawing of hands is unequalled, and his depiction of the wrinkled faces of age is unexcelled.

No. 55—Grandmother Rocking the Cradle.

31x22½.

This painting was purchased direct from the artist, who pronounced it the best of all his works, displaying not only his talent as a painter, but a depth of sentiment seldom equaled and likely never surpassed.

Hush now, and keep quiet, not a word or a peep,
For Grandmother's rocking the baby to sleep;
Not a step or a move, lest by any mishap,
A noise should be made to disturb baby's nap.

Rock-a-by baby, Grandma is near,
Close your bright eyes, now, that is a dear.
Thus Grandmother sings, and the cradle marks time
To her lullaby song, and the words of her rhyme.

Gently touching the cover, softly lifting the lace
She lovingly studies the sweet baby face;
While the smile in her eyes, and the song she has sung,
Reaches back to the days when Grandma was young.

Rock-a-by baby, Mother is near,
Papa is coming, that will be dear.
Thus singing she dreams of the pleasure and joy,
When the child in the cradle was her own baby boy.

COROT (Jean Baptiste Camille) - - - - - France

Born at Paris, 1796. Died 1875.

Pupil of Michallon and Victor Bertin.

Completed his studies in Italy.

Medals, 1833, 1848, 1855.

Legion of Honor, 1846.

Officer, 1857.

"In originality of mind and force, purity and individuality of aim and character, he seems to be the most considerable figure that has appeared in the art world of France during the century." —*L. G. W. Benjamin.*

"Corot stands apart. Critics call him a master. He is no profuse colorist. Browns, pale greens, and silver grays, with an occasional shade of purple, or a bright spot of intenser color, to represent flowers or drapery, are his reliance." —*Jarvis' Art Thoughts.*

No. 56—"End of the Chase."

12½x18.

The broad meadows stretch away to the border of blue hills in the dim distance. Clumps of bushes with here and there a willow or an elm breaks the expanse of green. The small grey rabbit has been driven from hiding and approaches the lone hunter with a bevy of dogs baying on his track. The hunter hurriedly brings his gun in position determined to end the chase ere bunny plunges into the underbrush of the higher ground only a few rods in advance.

A fine example of this artist's work.

No. 57—"View in Rome in 1834."

29x39½.

Taken from the entrance of the Catacombs, it shows on the extreme right a portion of the Colosseum. On the left, two tall trees, whose close, clustering boughs reach the upper corners of the canvas. To the right of these the Arch of Trajan can be seen, over the foliage that covers the rocks. Beyond this is the city itself. This painting passed through the private galleries of Mr. Hirsch and Count Kraszowszk, of Paris. Dated 1830.

No. 58—"A Home in Brittany."

7x13½.

From the Henri Garmier collection.

Along an unfrequented roadway, winding its course by the wooded shores of a small lake, a woman is leading a cow. The modest home with thatched roof is seen just beyond while, in the distance, the hills rise in a blue line against a horizon of fleecy clouds. The sky is a shade bluer and the general tone somewhat brighter than is usual in this artist's work. It is a marked painting and shows the artist's mastery of color and design.

No. 59—"Dance of the Nymphs."

19x28.

This picture is well known to those familiar with the work of this artist at his earlier period. Under the soft green of a summer forest, in wild sport, the Nymphs dance over the sward and among the flowers. The scene is beautiful in the delicate lights and fine soft colors that compose it.

From the second Seney Collection. Painted for his family physician, Dr. Simonia, and sold by him to Leroy & Co., of Paris.

No. 60—"Landscape."

10x17.

The setting sun turns the western sky to gold and casts his declining glory over the distant hilltops. The wild birds seek shelter for the night among the friendly branches of the stately trees while the shadows lengthen and the shades deepen in the adjoining forest. In the foreground, a boat lies

at its moorings near the shore of the sun-kissed lake, while the lone occupant seems lost in a dream of the picturesque surroundings and the glories of the departing day. A certain harmony of soft colors and delicate tints make this a pleasing picture. Painted about the time of Corot's residence at Barbizon and the steeple in the distance is in all probability that of the Church of Angelus.

No. 61—"Landscape with Figures of Cattle."

10½x18.

In the foreground, a crystal lake reflects the mellow light of an evening sky. A cow stands knee deep in the water while a youth is seen wading to the broad meadows skirting the further shore. On the left in the shadow of the stately elms, some children are gathering wild flowers; in the distance, the blue hills and at their foot, a villa almost hidden in the border of the adjoining woods.

A beautiful little painting after Corot's usual theme and modest coloring.

No. 62—"A Landscape Scene."

23x31.

One of the most attractive and beautiful private collections in this country. Imported by Knoedler & Co., about 1875. Characterized by Samuel Avery, of New York City, as the most attractive example of Corot that he has ever seen. A characteristic painting by this most refined of all the Barbazon painters. Representing a pastoral scene, with peasants in the center ground, with a long distance out over a bay, with the beautiful, poetic trees, and the soft gray coloring so characteristic of this painter.

No. 63—"Early Morning."

12½x16.

The golden light of morning creeps slowly up the eastern sky, reflecting to earth the first gray tints of returning day. Gradually the shadows steal away, bringing to view, one by one, the various objects in the surrounding landscape. The river reflecting the silver sheen of the clouds o'erhead, flows rippling on its devious way, while a lone fisherman plies his vocation from a skiff lying close beside the reed-grown shore. Just beyond, the river turns abruptly to the right and is lost to view behind a thicket of water-beach and willow; while a line of low hills is dimly outlined far beyond the clump of fine trees of the farther shore. The subject is well treated in Corot's favorite tints.

No. 64—"Aurora Greeting the Dawn."

43x34½.

From Baron de Beurnonville Collection, Paris.

One of Corot's most important and beautiful paintings. Showing the graceful figure of Aurora or Eos, the goddess of light and of the day, preparing to welcome the early dawn.

The soft light of morning is coming from the eastern sky across the

poetic landscape from beyond the portico of the temple seen in the distance. No finer, more graceful or poetic landscape has been portrayed by any ancient or modern master.

No. 65—"On the Border of the Forest of Fontainebleau."

21x14½.

In this picture the beholder seems standing near the two peasants beneath the shadow of one of Corot's grand old trees with grape vines reaching up into its branches, and the gnarled trunk covered over with the clustering vines. To the left is a large willow whose top has been blown away by some passing storm, leaving but the standing trunk. With the passing years, it has sent up a large number of thrifty sprouts which even now have attained to the former grandeur of the parent tree. Beyond is a glimpse of landscape with small lake in the foreground and a quaint hamlet bordering its shore; and in the distance, the wooded hills and the silver gray of the southern sky. A very fine and characteristic example of Corot's peculiar style.

No. 66—"Sunshine and Shadows."

15x18.

Beneath the shadows of a clump of green trees sits a peasant woman; work in hand, keeping watch over her cows. The cows are feeding in a small grass plot surrounded by blossoming shrubs and the wild forest flowers. Through the trees we get a glimpse of a small lake and the hills beyond, bathed first in sunshine, then in shadow as the fleecy clouds skim lightly across the sky, playing at "hide and seek" with the sun, as they noiselessly come and go across the azure deep. An ideal Corot, painted after his most fascinating style.

No. 67—"A Lake in the Woods."

10x14.

Within the shadows of the great elms, the little brook after its long devious journey through various gorges in the hills, and the deep grass of the broad meadows, empties its crystal waters into "A Lake in the Woods." A cow has just emerged from the bordering wood and is in the act of crossing the brook only a short distance above its junction with the lake, no doubt intent upon joining another cow resting beneath the trees on the opposite shore. A boat with lone occupant tranquilly floats upon the placid waters, which mirror back the grandeur of the trees and sky.

No. 68—"Midsummer Pleasures."

18x24.

Fleecy clouds float lazily across the sky, shutting out the rays of the summer's sun. Occasionally through a rift in the cloud, a flood of light peeps through, causing fields of sunshine to chase the phantom shadows across the blossoming landscape, reflecting their glory in the crystal waters

of the lake, and adding a golden halo to the village hamlet on the distant hill. The peasant, taking advantage of the ideal summer day, enjoys his favorite pastime, fishing from the old canoe, while his good wife whiles away the passing hours gathering wild flowers from the wooded meadows adjoining the lake, and listening to the joyful songs of the lark, and the bob-bob-white of the hidden quail. An interesting example of Corot's most pleasing and fascinating style.

No. 69—"A Sylvan Reverie."

10½x13.

While the tranquil waters of the lake reflect the silver sheen of the clouds, and the village hamlet, situated on the distant hills is bathed in the mellow light of a summer afternoon, the peasant girl seated among the trees and flowers, in a woodland reverie, is carried back to an earthly paradise. The play of colors in the broad expanse of water come and go like varying moods, while the running brook murmurs an accompaniment to the whispering leaves, and the joyful anthem of a thousand birds. An ideal Corot, both in composition and tone.

No. 70—"Souvenir of the Dead Fountain."

34x45.

The title, "Souvenir of Morte Fontaine," is that given by the artist, and no doubt has reference to the small inlet seen in the foreground, which in former years gave its bounty of living water to the lake, but now lies dormant, reed grown and practically dry. Through this break in the shore is seen a boat with lone occupant lying close beside the bank, and beneath the shadow of the row of splendid trees which adorn the shore. Under the warm full luster of his atmosphere, every object is perfectly illumined, even the shore line of the crystal lake is plainly visible, until lost behind the slender trees and tall grass upon the left. Just where the fountain once poured its limpid waters into the lake, stands a willow, bent under the weight of years, and broken by many a passing storm. Here like a faithful sentinel it stands, each year sending up a tender branch, upon which the lark and the wren may alight, while they sing their happy songs of consolation to the Spirit of the "Dead Fountain," and of joy to the soul of his ever faithful friend.

CORREGGIO (Antonio Allegri).

Born at Correggio in 1494 (?).

Died there March 5, 1534.

"Lombard school. Real name Antonio Allegri, son of Pillegrino Allegri; probably pupil of his father's brother Lorenzo, and of Antonio Bartolotti, both second rate painters of his native town. At Modeira he is said to have found a better master in Francisco Bianchi, called Ferari, who belongs to the school of Francia, but as Bianchi died in 1510, this, like all that concerns Correggio's training, is uncertain. An attempt to account for his peculiar development has led to many conjectures, none of which give any

clue to the formation of his totally new method of painting or to the distinguishing characteristics of his style. These characteristics are sweetness of expression and ineffable grace of pose; light in color, or, in other words, a certain luminous quality which radiates and transfigures."

—*Cyclopedia of Painters and Paintings.*

"Allegri's art was thoroughly individual, but by the sensuous character of his painting he is more nearly allied to the school of Venice than to the severer intellectual schools of Padua or Florence."

"Allegri's use of chiaroscuro, his exquisite modelling and his gracious manner, if we may so call it, bear so much closer affinity to Leonardo da Vinci than to any other master, that it seems almost impossible to doubt that in some way or another he also caught inspiration from him."

"Perhaps what mostly distinguishes his style from that of every other master is his delicate perception of the minutest gradations of light and shade. His chiaroscuro has been praised by artists as simply perfect. It sheds a wonderful atmosphere of light and delight over all his works, and his figures seem literally to live in radiant glory."

—*Bryan's Dictionary of Painters and Engravers.*

No. 71—"Virgin and Infant Jesus."

7½x8½.

From the collection of the Marquis de San Vitolia, Italy.

This painting was exhibited at the Royal Galleries at Leeds in 1868, and at the Royal Academy, London, in 1886, and had to pass the certification and inspection of the Royal Art Association. The whole painting shows the character of a master's hand. Although small, the design, and the splendid grouping, the elegance in form of both figures, and the pleasing harmony of colors throughout mark it a masterpiece of art.

Mr. Chas. D. Pratt, art critic of the Alaska-Yukon-Pacific Exposition, says: "Coming down to the great painters of the 16th century, we find a climax in Italian art. 'The Virgin and Infant Jesus,' by Correggio, is a gem-like example of this master of values, atmosphere and color. His pictures are mostly of religious subjects, but he was not a moralist or story teller; he was full of love of life and worship of nature; all his work is joyous."

COTES (Francis).

Born in London in 1726, died there July 20, 1770.

Pupil of George Knapton.

"Became eminent as a portrait painter. was a member of the Society of Artists, and one of the original members of the Royal Academy, where he exhibited from 1760 to 1770."

—*Cyclopedia of Painters and Paintings.*

"He was the son of the mayor of Galway, who, on some political dispute, came to settle in London about 1720, and practised as an apothecary in Cork Street, Burlington Gardens. Here the painter was born in 1726, and commenced the study of art as the pupil of George Knapton. He became eminent for his portraits in crayon and also painted in oil with much ability.

"He painted in 1767, 'Queen Charlotte, with the Princess Royal on her lap,' a pleasing portrait, which was engraved by Ryland. He was in considerable practice and for a time had so great a run that fashion followed him from London to Bath and back again. He drew well, sketched his subject freely and was agreeable in his coloring."

—*Redgrave's Dictionary of Artists of the English School.*

"He was particularly eminent for his portraits in crayons, in which branch of the art he surpassed all his predecessors. A fine specimen of his talent is now in the council room of the Royal Academy, close to the portrait of Sir Joshua Reynolds. The picture in question is a portrait of old Mr. Robert Cotes. He also painted with considerable ability in oil colors; and at one time Hogarth declared him to be superior to Sir Joshua Reynolds. But though the picture of Cotes deserved not this high character, they were very pleasing, well finished, colored with great spirit, and by the aid of Mr. Toms' draperies, were justly ranked with some of the best of that day."

—*Pilkington's Dictionary of Painters.*

"Lord Oxford mentions several of his crayon sketches, and says he excelled Rosalba in vivacity and invention, though inferior to her in softness and harmony."

—*Spooner's History of the Fine Arts.*

No. 72—"Portrait of Lady Burdette."

26x22.

From the collection of Sir F. W. Burton.

A very refined portrait of a prominent lady and as beautifully painted as though done by Sir Joshua Reynolds and considerably after the manner of his coloring and finish.

Lady Burdett was the wife of Sir Francis Burdett, the liberal politician, who was born in 1770. Her maiden name was Sophia Coutts, a daughter of Thomas Coutts, the rich banker of London.

CUYP (Albert).

"Born at Dordrecht in Oct., 1620, died there, buried Nov. 6, 1691. Dutch school, landscape, animal and marine painter; son and pupil of Jacob Gerritsz Cuyp."

—*Cyclopedia of Painters and Paintings.*

"He acquired the chaste and exquisite style for which he is so particularly admired by a close and vigilant attention to nature, under all the vicissitudes of atmosphere and season. His pictures frequently represent the borders of the Maes river, with shepherds and herdsmen attending their cattle. These subjects he has treated with an enchanting simplicity, that may be truly said to be peculiar to him.

"It is not, perhaps, giving him more merit than is due him to assert that no painter had surpassed him in the purity of his aerial tint. Tuned to the harmony of color, like the ear of the musician to sound, his eye appears to have been incapable of a discordant tone; every object is enveloped in the air of the moment he wished to describe.

"His pencil is uncommonly broad and facile, with an unusual plumpness of touch, and a crispness of surface which is peculiar to him, if we except

the works of Rembrandt, to which those of Cuyp bear some analogy in the richness of color and the intelligence of light and shadow."

—*Bryan's Dictionary of Painters and Engravers.*

"There is a poetry of effect, an eternity of distance in his pictures, which no Dutchman ever expressed in a similar way. His landscapes sparkle with silvery sheen at early morning, they are bathed in warm or sultry haze at noon, or glow with heat at eventide. Under all circumstances they have a peculiar tinge of auburn which is Cuyp's and Cuyp's alone.

"He shows great cleverness in throwing pale yellow clouds against clear blue skies, and merging yellow mists into live green vegetation. He is also very artful in varying light and shade according to distance, either by interchange of cloud-shadow and sun-gleam or by gradation of tints. His horses and cattle are admirably drawn and they relieve each other quite as well if contrasted in black and white and black and red, or varied in subtler shades of red and brown. Rich weed-growth is expressed by light but narrow touch, suggestive of detail as well as of general form. The human figure is given with homely realism in most cases, but frequently with a charming elevation, when, as often occurs, the persons represented are meant to be portraits. Whatever the theme may be, it remains impressed with the character and individuality of Cuyp.

"At the sale of the Clewer collection at Christie's in 1876, a small 'Hilly Landscape in Morning Light' was sold for £5,040, and a 'View of the Rhine,' with cows on a bank, for £3,150. Smith has catalogued 335 of Cuyp's works.

—*The Encyclopedia Britannica.*

"He is deservedly held in very high esteem for his peculiar qualities. In the treatment of atmospheric effects, whether of morning, noontide or sunset, Cuyp has no rival save Claude, whom he even surpasses in his power of diffusing a glow of light throughout the limits of a canvas."

—*Cyclopedia of Painters and Paintings.*

"His best works are in England. In the National Gallery there are no less than eight pictures by him; of these the landscape with cattle and figures (Eng. 106) is the principal. English private galleries are rich in his productions."

—*d'Anvers' Elementary History of Art.*

No. 73—"Shepherds in the Valley of the Maas."

44x54.

From the Collection of Viscount Oxenbridge.

Burton Hall, Lincoln, England.

It represents one of this great master's most brilliant and beautiful landscapes, with cattle and shepherd by the walls of an old building. The cattle are quietly reposing in the foreground, with the shepherd listlessly watching and waiting. The air is soft, warm and pleasant, and the whole picture full of harmony of coloring and one of the most beautiful and refined in tone to be found amongst the old masters of landscape painting.

No. 74—"Picturesque Landscape."

35x42½.

Speaking of the peculiar gifts of this master, one writer aptly remarks, "He is particularly admired by a close, and vigilant attention to nature,

under all the vicissitudes of atmosphere and seasons." It is owing to this fact that his numerous works differ materially in general tone, especially in his atmosphere and clouds. Whatever the subject, or tone however, his studied arrangement, faultless drawing, and admirable atmosphere stamps upon the work the individuality and character of Albert Cuyp. In this interesting example he presents a group of five soldiers, near the base of a rocky cliff surmounted by a quaint old church and an ancient shrine. Three of the soldiers amuse themselves with cards, while two remain mounted upon their horses. The crude pole bridge that spans the little brook, marks the location of the winding roadway. Beyond, on a wooded promontory lies the crumbling ruins of an ancient castle, with a line of blue hills in the distance, and the whole landscape illuminated by a peculiar bluish, silvery sheen, growing gradually darker as it approaches the deeper tones of the fleeting clouds.

CLOUET (Francis) Called Janet.

French School.

Born in Tours about 1516.

Died about 1573.

Son and probably pupil of his father, Jean Clouet.

Court painter to Francis I., 1541.

Retained same position under Henry II., Francois II., Charles IX.
and Henry III.

"His paintings bear distinct traces of a Flemish origin, and their style differs widely from that of the Italian artists, whose paintings were then in vogue in France, paintings which were tainted with an affected sentimentality and a disregard of nature. Clouet on the contrary, like the Van Eycks and Memling, had clearly made truth and accuracy his principal aim. Still his works are not Flemish throughout, as they possess also a distinctly French element, which is observable in the elegance that pervades them, as well as in the taste that grasps the most advantageous point of view from which to treat them. The more closely the work is examined, the deeper is the insight obtained into the moral and physical character of the person represented."

—*Painters and Engravers.*

No. 75—"Queen of Navarre."

19x15.

From the collection of the Duke of Portland.

Her maiden name was Jenne d' Albert, being the only daughter of Jean II. d' Albert, King of Navarre. Her mother was Marguerite, sister of the French monarch, Francis I. Jenne or Joan was born in 1528, and her earliest suitor was Phillip, the son of Charles V. of Germany, but her uncle, Francis I., opposed the union, and gave her in marriage to Antoine de Bourbon, Duke of Vendome, in 1548. She was converted to the Protestant faith and introduced it into Navarre. On December 13, 1553, a son was born, who afterwards became the illustrious Henry IV. of France and Navarre. In 1555 with her husband, she succeeded to the throne of Navarre. Her husband was

killed in 1557 and she died in Paris in 1572. She was distinguished for her talents, virtues, and heroic qualities. The portrait was painted while Clouet was court painter to her cousin Henry II., King of France.

CHURCH (Frederick Edwin).

Born at Hartford, Conn., May 4, 1826.

Died at New York, April 7, 1900.

"An eminent American landscape painter, born at Hartford, Connecticut in 1826, was a pupil of Thomas Cole. His earliest productions were views of the Catskill Mountains, among which he resided, and a view of East Rock near New Haven, which attracted very favorable notice. In 1853-5 he visited South America, and found in the magnificent scenery of that country, materials for several of his most admired pictures. After his return he executed his "View of Niagara Falls from the Canadian Shore," regarded by many as the most successful representation of the great cataract. 'In the rush of water and the fine atmospheric effects,' says a foreign critic, it realizes the idea of sound as well as motion."

—*Lippincott's Biographical Dictionary*.

"In 1855 he visited South America and found in the magnificent scenery of that country, materials for several of his most admired pictures. * * * After a visit to the Holy Land in 1868, he painted Damascus (1869), Jerusalem (1870), The Pantheon (1871)."

—*The Encyclopedia Americana*.

No. 76—"Scene in the Catskill Mountains."

31½x48.

Since the summer of 1609 when Henry Hudson and the crew of the "Half Moon" first saw the peaks rise above the primeval forests, the Catskill Mountains have never ceased to attract universal attention, being generally considered by geologists as one of the most wonderful localities in all the world. They lie in the eastern part of the state of New York, facing the picturesque valley of the Hudson river. Scientists seem to agree that these great masses of rock were lifted bodily upward from the bed of the ancient seas, showing the strata somewhat tilted towards the west, and that the glaciers, the wind and the rains of countless ages, have carved out the great valleys and precipitous peaks into their present picturesque appearance. Mr. Church no doubt presents a view in the Big Indian Valley or possibly from the wonderful Kaaterskill Clove not far from the village of Katskill. Aside from his renowned "View of Niagara Falls" his views in the Catskill Mountains are among his most beautiful and interesting works. Here where every layer of slate, and blue stone represents a page in the geological history of the ages, the artist seemed to get his greatest inspirations, and in these views therefore, we get his characteristic style, and approach nearer to his individuality and native charm than in any other of his splendid pictures.

DAVID (Jacques Louis) - - - - - France

Born at Paris, 1748.

Founder of the Modern French School of Painting.

Studied under Vien at Paris and Rome.

Gained First Prize of Rome, 1774.

Appointed by Napoleon as his first painter, 1804.

As one of the regicides of Louis XVI., David was banished from France in 1816, and died in exile at Brussels, 1825.

"David was the Napoleon, the dictator, who, with a strong hand, arrested the corruption of art and gave it firmness and purity."

—*Gleanings in the Field of Art.*

"One of the most eminent painters of modern times. His countrymen have conferred on him the title of 'The Head and Restorer of the French School,' which he brought back from its previous gaudy and affected style to the study of nature and the antique. At Rome he devoted himself particularly to historical painting, and his great talent soon gained him the reputation of one of the most promising artists of the age. By 1788 his reputation was established as the first painter of France. He painted several portraits of the Emperor and other members of the Imperial Family, the most celebrated of which were, 'Napoleon as First Consul,' on horseback, crossing Mount St. Bernard and pointing out to his troops the path to glory, and 'Napoleon in his Coronation Robes.'

"As a grand designer he undoubtedly ranks among the first artists of modern times, and the praise of correct delineation and harmonious coloring is universally conceded to him. Had he lived in more peaceful and less exciting times, so that he could have lent his whole time and energies to his favorite branch of the art, he doubtless would have far surpassed himself, and his history would have graced one of the brightest pages in the annals of the fine arts."

—*Spooner's History of the Fine Arts.*

No. 77—"Napoleon in Exile."

12½x19.

Napoleon was landed as a prisoner for life on the Island of St. Helena, October 16, 1815. In the autumn of the following year he appealed to the sympathy of the world for alleged ill treatment at the hands of the British governor, Sir Hudson Lowe. In September, 1818, Napoleon's health began to fail, and it is alleged that he refused medical aid and proffered exercise, and continued to grow worse until May 5, 1821, when he died of cancer of the stomach. He was first buried on the island, May 8, 1821, but in 1840, in accordance with his own request, his remains were removed to Paris and found a final resting place under the dome of the Hotel des Invalides.

He is here represented by the artist as contemplating the simple headstone of some notable prisoner, who had lived out the remnant of his days upon this prison island, and as his keen eye is riveted upon the tomb, a carrion bird hovers low over the last resting place of one who once was great, influential, and powerful. We may surmise and conjecture, but we can not conceive the utter hopelessness and despair which weighed upon his ever fertile mind, as he contemplated the end of worldly ambitions, and the certain decay of all earthly greatness.

No. 78—"Madam la Fouche."

22x18.

She was the wife of Joseph Fouché, Duke of Otranto, a French Jacobin, who was born at Nantez, in 1763. In 1799 he was appointed minister of the general police, and under the consulate and the empire, rendered important services to Bonaparte, who in 1806, gave him the title of Duke of Otranto. He finally lost favor with Napoleon and in 1810 was dismissed from the police, but appointed governor of Rome. After Napoleon's return from Elba, he was again appointed as minister of police, which office he retained under Louis XVIII for a short period. He was banished in 1816 and died in Trieste in 1820.

DAUBIGNEY (Charles Francois).

Born in Paris, February 15, 1817.

Died there, February 20, 1878.

Son and student of Edme Francois Daubigny.

Student of Delaroche.

Medals: second class, 1848.

First class, 1853, 1857, 1859 and 1869.

Legion of Honor, 1859.

Office, 1874.

"One of the most distinguished French landscape painters and etchers of recent years. Under the tuition of his father, he painted boxes, clock-cases and other articles for commerce. At the age of eighteen, he visited Italy. * * * He first exhibited at the Salon of 1838 and obtained medals in 1848 and 1853, besides medals at the Paris Universal Exhibitions of 1855 and 1867. * * * He excelled in river scenes which he often painted from a barge fitted up as a floating studio."

—*Bryan's Dictionary of Painters and Engravers.*

"An excellent landscape painter, especially of river scenes, which he painted from a floating studio. He left many etchings."

—*Cyclopedia of Painters and Paintings.*

No. 79—"Scene on the River Oise."

14½x26.

From the collection of Baron de Bondi.

Daubigny, like Troyon, found material for much of his works in Normandy, Brittany and the country adjoining Barbazon, at which place many of his best pictures were painted. This interesting landscape is on the Oise River in this portion of France and represents a borough of humble cottages, in the midst of which stands the parish church. In the foreground, the crystal waters of the river mirror back reflections of the wooded shore and the delicate tints of the copper colored sky. And, as the haze of early morning adorns the distant hills, the ducks swim away in delight and the peasant women begin their morning's task. An excellent and beautiful example of this great painter's later works.

No. 80—"Late Afternoon in Southern France."

10x13½.

Before driving his cows home for the night, the shepherd boy brings them down to the crystal pool of spring water, just below the hill. Green trees surround the spring, and on the tableland beyond are several cottages almost hid from view by the fields of ripening grain. Other cattle are grazing on the neighboring hillside, while beyond stretching away until it meets the distant horizon, is a wooded valley or plain. Banks of cloud obscure the sun, but through the vapor the declining rays are diffused in a myriad of golden tints upon the clouds and reflected in subdued tones upon the trees and hills. The best of this great master's drawing and coloring is evident in this little painting.

No. 81—"House of Mother Bazot at Valmados."

7½x11½.

From the collection of Baron de Bondi.

This quaint old house was painted several times by Daubigny. It seems to stand at the end of a row of small cots near the shore of a small stream. Just outside the rustic fence, Mother Bazot is seen bringing home the ducks. The row of green trees mark the course of the stream, while the western sky is resplendent with the new moon's crescent band and the soft rays of the setting sun.

It is not strange that a scene such as this should inspire, but how wonderful that this master has been able to draw a perfect picture of his impressions!

No. 82—"Le Crepuscule" (Twilight).

31x49.

It is evident that this delicate twilight was painted like many of Daubigny's river scenes, from a floating studio on the Oise river. The delicate blush of the sky after sunset is reflected in the water of the river. The fish hawks dip low in search of an evening meal, but the finny tribe is seen hiding in the reeds that border the shore. On the right a quaint old house surrounded by a stone wall is almost hidden from view in the deepening shadows of the stately trees, which stand out like sentinels against the varied tints of the evening sky.

When the light of day is waning, and the golden sun has set,

And a hundred varied tints pervade the sky;

When the surface of the water, from reflected lights beget,

A play of color, mirrored from on high.

Then comes the peaceful evening time's grandest sweetest dower,

The hallowed, restful moments of the twilights witching hour.

No. 83—"Summer Morning on the River Oise."

26½x36½.

The Oise River of France rises near Selogne, in the forest of Thierache, among the Ardennes, Hainaut, Belgium, and flows southwest across the de-

partment of Aisne-et-Oise, joining the Seine about six miles below Pontoise in the department of Seine-et-Oise.

The scene is no doubt from the artist's floating studio, looking down the river. In the immediate foreground a reed grown sand bar reaches out some distance into the river, just below which a bevy of ducks disport themselves in the water. Within the shadows of the stately trees surmounting the higher grassy shore on the right, two peasant women are busy with their morning's washing, while a small steam launch towing a barge makes its way slowly up the somewhat rapid flowing channel. The opposite shore is dotted with fields of golden grain, shady groves, and the humble homes of the peasantry. The sky, partially obscured by clouds, and radiant with the glow of the morning sun, makes a fitting background for the row of blue hills just coming into view in the increasing light. The coloring may suffer somewhat in comparison with the "Scene on the River Oise," but the subject and splendid composition makes the painting fully as interesting.

No. 84—"Sunset, Early Autumn."

14½x21.

Another view near the home of Mother Bazot at Valmadois. In the foreground the flock of ducks after a busy day are congregating on the shore ready to swim away home for the night. The shadows lengthen, and the shades grow darker in the adjoining wood, as the birds seek shelter in the friendly branches, chirping a last sweet anthem to the departing day. The sun like a great ball of fire, is just dropping from sight behind the distant hills, tinting the clouds with its golden rays, reflecting a myriad of fantastic colors to the crystal waters of the pool, and the soft blush of twilight to the surrounding landscape.

DEVE (E.).

Born at Vienna and studied in Academy under Lotz.

No. 85—"Evening in Italy."

28½x40.

The artist gives us a view directly up a shallow river, as it comes in sight around a point of low land to the right densely covered with a growth of stately trees, creeping vines, hazel brush and ferns. On the left two women are bathing under the seclusion of the rocky precipitous shore, beneath the deep shadows of a sturdy oak and a clump of overhanging willows. Beyond the bend in the river are broad meadows of waving grass and farther on a line of blue hills standing out dimly against the golden glow of a summer sunset. A beautiful subject finely drawn and delicately toned and finished.

DEMONT-BRETON (Mme. Virginie Elodie) - - - - France

Born at Courrieres.

Pupil of her father, Jules Breton.

Medals third class, 1881; second class, 1883.

Hors Concours.

Member of the Society of French Artists.

No. 86—"Her Man Is on the Sea."

62¾x52.

"Three fishers went sailing away to the West,
 Away to the West as the sun went down;
 Each thought of the woman who loved him the best,
 And the children stood watching them out of the town;
 For men must work and women must weep,
 And there's little to earn and many to keep,
 Though the harbor bar be moaning."

This is one of the largest pictures in Mr. Walker's collection. It represents a peasant woman, the wife of a sailor, sitting near a rude fireplace with a babe in her lap. Apparently she has just been warming the little fellow's feet prior to putting him to bed. The child is sleeping and his legs and feet are exposed to the fire, which throws a bright reflection on them. His mother's head has dropped half to one side and is resting against the wall back of her chair. The eyelids are half closed, indicating that she, too, is just upon the point of falling asleep. The great strength of the picture is in the expression of the mother's face. It is one of utter weariness in the waiting and watching, mingled with anxiety and sadness. She has been thinking and wondering as to her husband's safety, and at last has yielded to the influences of tired nature.

The coloring is subdued, but very effective. The treatment harmonious, and while there are no strikingly arranged highlights and no conspicuous marshaling of catchy characteristics, yet there is so much of fine drawing, so much of rare color—joined to the tender sentiment in the piece—that one finds it hard to leave the patient, saddened face.

DESMOULINS (Auguste).

French School.

Student of J. L. David.

A prominent French painter and personal friend of Rosa Bonheur.

No. 87—"Napoleon on Horseback."

16x21¼.

The artist simply presents a portrait of Napoleon on his beautiful horse, the other figures in the picture forming only a fitting background. He and his staff all mounted, occupy a wooded hill immediately in the rear of his advancing army. While the trappings of his horse are rich and gaudy, Napoleon himself is dressed even plainer than the members of his staff, as he stands slightly in advance, viewing the progress of the battle through his field glass. One of his faithful soldiers lies dead and unnoticed at his feet as a mute reminder of the terrible price of Napoleon's greatness, glory, and power.

DE BRUSH (George F.).

American School.

Born in Selbyville, Tenn., 1855.

Figure Painter.

Pupil of National Academy.

Member of American Society of Artists.

Professor of Antique class, Art Students' League.

No. 88—"A Celtic Huntress."

22x17.

The picture is that of a young girl standing erect, and looking intently and almost defiantly at the person who dares to look in her direction. She is strongly built, and holds in one hand an arrow, while with the other, she caresses her faithful hound standing by her side. A very striking figure piece, and a fine and characteristic example of this American artist's work.

DEL SARTO (Andrea).

Born at Florence in 1487.

Died there in 1531.

"Andrea d Agnolo is commonly known as Andrea del Sarto from the profession of his father who was a tailor. He has till lately been miscalled Vannucchi. Giovanni Cinelli writing in 1677 was the first to call him by that name. The mistake arose through the misreading Andrea's monogram of two A's for an A and a V crossed. * * * His name was Andrea Agnolo di Francesco di Luca di Paolo del Migliore. He was born at Florence in 1487, and having shown an early disposition for drawing he was placed with a goldsmith to learn the business of engraving on plate. In this position he was noticed by Giovanna Barile, an artist of little note, who persuaded his father to entrust him to his care. Andrea remained under that master for three years, and afterwards entered the School of Piero di Cosimo, who was a better colorist than draughtsman, and from him he acquired the habit and knowledge of painting those beautiful landscape backgrounds which are seen in many of his works. Andrea was, however, more indebted for the cultivation of his talents to his studies from the frescoes of Masaccio and Ghirlandaio, and afterwards from the cartoons of Leonardo da Vinci and Michelangelo than to the lessons of his instructors. Andrea del Sarto possessed an extraordinary talent of imitating and copying the works of great masters with an accuracy which sometimes deceived even the painters themselves. Of this Vassari mentions a very remarkable instance of which he was himself an eye witness. Raphael had painted for the Cardinal Giulio de Medici, afterwards Clement VII, the portrait of Leo X seated between that prelate and Cardinal Rossi, in which the drapery and background were painted by Giulio Romano. Federigo II, Duke of Mantua passing through Florence to Rome had seen this picture, and had requested Clement VII to make him a present of it, when the Pope gave directions to Ottaviano de Medici to send the portrait to Mantua. Unwilling to deprive Florence of so interesting a work of art, Ottaviano employed Andrea del Sarto to paint an exact copy of it, which was sent to the Duke of Mantua at the time when Giulio Romano was in his service. No person suspected the deception; even Giulio was himself deceived, and was only convinced of the fact by Vasari assuring him that he had seen it painted, and by showing him the private mark of Andrea del Sarto."

—*Painters and Engravers.*

"The works of Andrea d Agnolo are distinguished by drawing so correct that his contemporaries named him 'The Faultless;' also by delicate modeling and good chiaroscuro. His coloring is fine, and the general exe-

cution of his works in fresco excellent. As regards his figures, they have much dignity, and those introduced with Biblical subjects have a more Eastern appearance than those in the works of his contemporaries."

—*Painters and their Works.*

No. 89—"Madonna and Child."

35¾x29½.

From the Collection of Hans Greven, Munich.

The "Gallery Greven" was organized at Munich upwards of one hundred years ago, and was sold out at private sale in the early part of the year 1912.

Like his portrait of Leo X, for the Duke of Mantua, this work follows closely the style of Raphael with the possible exception of a very slight stiffness of his figures. The drawing, however, is exceptionally fine, and the coloring is all but faultless. The beautiful face of the Madonna actually glows with the radiance of maternal love, while the delicate hands tenderly clasp the divine infant. The child is well formed, and unlike the babes in many notable works of this character, is truly infantile, not only in flesh tones, but in attitude, form and feature.

Just one touch of nature makes all the world kin,
Bringing back tender memories where e're we may roam;
But when love is exemplified, our hearts once again,
Instinctively turn back to Mother and home.

DIAZ DE LA PENA (Narcisse Virgile) - - - - Paris

Born at Bordeaux, August 21, 1808.

Died November 18, 1876.

Genre and landscape painter.

A romantically picturesque figure in art is that of Diaz. Born in 1808 at Bordeaux, of Spanish parentage, who had been banished from their native country on account of political troubles. At ten years of age Diaz was left an orphan, and at fifteen he was apprenticed to a maker of porcelain, where his talent first displayed itself. He quarreled with and left his master, and subsequently spent several years in most bitter poverty. After his ability as a most wonderful colorist had been recognized, Diaz painted and sold many pictures, endeavoring by the accumulation of a fortune to avenge the poverty of his youth. He died at Paris from the sting of a viper, in 1876. Medals in 1844, 1846 and 1848. Legion of Honor, 1851. Diploma to the memory of Deceased Artists, Exposition Universelle, 1878.

No. 90—"A Pleasant Road."

8x10¼.

From the collection of Herzog Freres, Paris.

Another of this artist's little gems. A lone woman is seen wending her way down an unfrequented road, winding its devious way through a wooded

landscape. Here we pass a great boulder o'ergrown with moss and wild flowers, while a little farther on, the old road skirts the reed-grown shore of a crystal pool. The sky is partially obscured by clouds and now and then the sun breaks through, dispelling the shadows and tinting the landscape with ever changing fields of light and shadow.

No. 91—"A Pathway Through the Forest."

6x8.

From the collection of Herzog Freres, Paris.

This beautiful little landscape is from Brittany. A pathway through the forest, skirted on either side by shrubs and wild flowers, here it bends around a great tree and then it follows the banks of the crystal brook. The sun is obscured, except for the moment; the lonely traveler sees a rift in the billowy clouds and the mellow lights shed glory on the distant trees.

No. 92—"Nymphs at the Pool."

15½x12¼.

From the collection of Herzog Freres, Paris.

At a secluded pool in the forest, five Nymphs are disporting themselves in the limpid waters. Three have already finished their toilet and languidly watch the others who are yet in the water. Under the shadow of an overhanging bush, the faithful dog keeps watch while the crystal waters mirror back the radiant tints from the sun-kissed sky.

The work of this painter fascinates not only by the perfect harmony of colors, but by the energy and life given to all his figures.

No. 93—"Gathering Wild Flowers."

9x12½.

From an old French collection.

Beneath the friendly shade of the wooded shore, a bevy of young girls are resting and admiring the bunches of wild flowers gathered along the banks of the lake. Behind them the forest is dense and the shadows deep, except for one rift in the foliage, through which peeps the blue of the azure sky. The dog, jealous lest he be forgotten, ardently courts recognition from his young mistress and insists upon being considered as a necessary adjunct to the merry party.

No. 94—"A Summer Afternoon."

12½x9.

From the collection of Herzog Freres, Paris.

A young lady attired as for the ball is seated at the foot of a vine-clad tree, accompanied by her faithful dog. The deep shadows of the adjoining

woods cause the white figure of the girl to stand out in bold relief. With flower in hand, she seems intently looking and waiting for someone whom the painter has left to conjecture.

Like all of Diaz' paintings, the colors are pleasing and the subject well chosen.

No. 95—"The Forests of Fontainebleau."

16x21.

This renowned forest extends over an area of 81,740 acres and is traversed by 12,000 miles of road and pathway. It is one of the most beautiful wooded tracts in France, and for generations it has been the chosen haunt of French landscape painters. The most celebrated spots are the Vallee de la Solle, the Gorge au Loup (Wolf), the Gorge d'Apremont, and the Fort l'Empereur. The town of Fontainebleau stands in the midst of the forest in the department of Seine et Marne, about thirty-seven miles southeast from Paris, on the railway to Lyons. The village of Barbizon also stands on the border of the forest of Fontainebleau.

This beautiful little picture represents one of the numerous paths through the forest. Dark clouds cast a deep shadow on the foreground, but in the distance the pathway and trees are bathed in the soft light reflected through a rift in the cloud.

No. 96—"Fresh Air and Pleasant Sunshine."

5¼x8.

Like all of Diaz's works, this little panel is a gem of art. On a mild summer's day, when the rays of the sun are tempered by light, fleecy clouds, grandma takes a stroll through the wooded pastures, enjoying once more the fresh air and pleasant sunshine. The hurrying clouds cause alternating fields of sunshine and of shadow to chase each other over hills and meadows, while the leaves gently rustle in the soft breeze, wafted thither from the distant hills.

No. 97—"Flora."

14½x10¾.

A very graceful female figure with flowing hair and airy costume of dark blue is standing in a wooded glade, bearing on her arm a basket of flowers, and accompanied by two persuasive cupids. The pose of the figure is very graceful, while the soft, warm flesh tints, and the management of the foliage and clouds forming the background show both a masterly knowledge and a refined sense of beauty. Diaz's pictures show him to have been a colorist of the most brilliant splendor.

From Sedelmeyer, Paris.

No. 98—"Social Gathering of Turkish Women."

15½x12.

Seated upon rugs spread upon the ground, after the manner of the far east, three Turkish women of the nobility are gathered around a tray

containing a Turkish pipe and a small jar of tobacco. The ladies are without veils, which would indicate that they are within the private grounds of the home of the hostess. All are attired in elaborate gowns, rich head-dress, and a profusion of jewels and costly laces. This class of pictures is of necessity extremely rare, as an artist is seldom privileged to make such sketches, and then only for the privilege of painting a picture for the nobleman's harem.

No. 99—"Turkish Women Entertaining."

15x19.

It will be observed that the three women seated, are the same, and in the same position as those in the preceding picture, "Social Gathering of Turkish Women." In this interesting work, however, two more characters are introduced. The lady's maid or servant has removed the tray containing pipe and tobacco, and has placed in its stead a pedestal-like stand, upon which is a rare old liquor decanter and a small metal drinking cup.

The beautiful young daughter of the hostess has also arrived on the scene, and stands just back of the ladies, holding in her arms her pet dog. It is evident that the artist made the most of this opportunity, really securing two rare and charming groups from practically one sitting, and luckily both have found their way into this collection, which gives to each an additional interest.

No. 100—"Turkish Woman and Children."

24x17.

A young Turkish mother, no doubt the wife of a Pasha, is seated under the shadow of the trees, within the private gardens of her own home. Her attire consists of a royal-blue blouse, and a rose-colored gown of rich material, elaborately trimmed in gold and lace. Folded across her lap is a rare Persian shawl, while the head is surmounted by a crown-like tiara with the veil, with which the face is always covered when appearing in public,—thrown lightly over the crown and falling in graceful folds over the shoulders. The arms and neck are encircled by pearls, and other gems adorn the hands, the ears and crown-like head-dress. Immediately back of the mother stand her two beautiful young daughters, each attired as richly as the woman. The children's faithful dog receives the caresses of his noble little mistress, with a dignity commensurate with his exalted position, believing, no doubt, that the group would be incomplete without him.

No. 101—"A Memory of Normandy."

21½x26.

This important province of the French Republic occupies practically the whole north portion of ancient Gaul, Rouen being the capital city. The settlement and beginning of the Norman state are commonly placed in the year 912 A. D., Rolf or Rou; the Norman leader received the country as a

grant from Charles the Simple, king of Carolingia, and it continued practically an independent country until the reign of Richard the Fearless (about 987) after which it was considered a part of France. While some provinces such as Burgundy, Poitou, and Lanjou are more important as agricultural and fruit districts, yet Normandy with its beautiful rivers, historic cities, and picturesque coast line is certainly a painter's paradise. The artist presents a diversity of interesting landscape, and naturally gives to his atmosphere a warmer tone than is found in his gem-like figure pieces and miniature landscapes.

DIETERLE (Mme. Marie).

Born at Sevres, France.

Landscape painter.

Daughter and pupil of E. Van Marcke.

Her paintings are as soft and attractive and at the same time as beautifully painted as those of her father. In fact, her works are more sought after than any other lady artist.

No. 102—"Going Home From the Pasture."

27x21.

As the shadows of the evening deepen the old lady drives the cows home from wooded pasture. Those in the lead seem to hesitate as though we stood in the way, and only a few more steps would bring them through the frame and off the canvas. The picture resembles very much the work of her illustrious father, Emil Van Marke.

DIETRICH (Christian Wilhelm Ernst).

Died at Dresden, April 24, 1774.

Student of his father and Thiele.

He was sometimes called Dietrici or Dietricy.

Appointed court painter to Augustus II. of Poland, 1729.

Same under Augustus III. of Poland in 1741.

Professor Academy of Arts, Dresden.

Director of the Painting School at the Meissen Porcelain Factory.

"His chief talent consisted in a successful imitation of the works of Rembrandt, Ostade, Poelemburg, Salvator Rosa and others, particularly as a colorist, in which he greatly excelled. In 1746 he became keeper of the Dresden Gallery, in which he is very fully represented."

—*Bryan's Dictionary of Painters and Engravers.*

"There were several artists of this name, of whom Christian was the most distinguished. He traveled in Holland and in Italy, was protected by Count Bruhl, and became painter to Augustus, King of Poland. He possessed extraordinary skill in imitating old masters and was an excellent colorist."

—*Painters and Their Works.*

"His chief merit lay in successful imitation of the works of Rembrandt, Ostade, Poelemburg and Salvator Rosa, though he had much original excellence. He painted historical subjects enriched with landscapes in a good style."

—*Pilkington's Dictionary of Painters.*

No. 103—"The Crucifixion."

26x35.

From the collection of Alberto Remond, of Caiffa, Syria. Taken there with him when appointed minister from France.

"And when they had come to a place called Golgotha, that is to say, A place of a skull, they crucified Him and parted His garments." The two thieves and Jesus under guard of a squad of Roman soldiers, and surrounded by those who had accused Jesus before Pilate, have arrived at the place of execution. The two unfortunate men who had fallen a prey to selfishness and greed, one sitting and one standing, are under guard at the rear of the noisy mob around Jesus. At the left is "the centurion and those that were with Him," including His mother and a few faithful followers. While the Roman soldiers strip Jesus of His raiment, scourge, and otherwise abuse and maltreat Him, the Priests, Scribes and Pharisees look on in ghoulish satisfaction, as they are about to see the consummation of their earnest endeavor to be rid of this Nazarene who had dared to teach a different doctrine than that accepted by the majority of His people. They had raised a great mob and, in the darkness of night, had laid hands on Him and took Him before Caiaphas, the High Priest, where the dignitaries of the church had assembled ready to condemn Him. Arriving there, the usual inquisition was held and, as prearranged, He was condemned, and carried before Pilate (the civil tribunal), and when that governor asked what wrong He had done, they answered simply, "If He had not been a malefactor we would not have brought Him before you." After a long parley, Pilate said: "Take Him and do with Him as you will." They said: "It is not lawful for us to put any man to death," but "we have a law and by that law He ought to die." This was a civil law that had found its way into the statutes of Caesar's domains through the influence of those same scribes, priests and Pharisees, who were now compelling the civil power to enforce it. How exactly like all religious persecution, and it proves beyond a reasonable doubt that majorities are not of necessity divinely right.

The biographies of all the great masters show that in their mature age they were wont to reproduce these notable scenes from the life of Christ, giving to the world in them not only the very best examples of their handiwork, but in their faithful portrayal, to emphasize the great truths and lessons which these events were intended to establish in the minds of men through all generations.

A study of the figures, grouping and expressions, together with the well-executed landscape, shows Dietrich to have been a profound student as well as a great artist.

No. 104—"Notable Events in the Life of Jesus."

26x35.

From the collection of Alberto Remond, of Caiffa, Syria, taken there with him when appointed minister from France.

On the right we see the marriage in Cana of Gallilee when Jesus performed His first miracle. From this we see the Apostles healing the sick, feeding the hungry, clothing the naked, and burying the dead; thus following out the teachings of the Master: "A new commandment I give unto you, that you love one another." How well the Apostles understood this is shown in James's saying: "Pure religion and undefiled before God and the Father is this, To visit the fatherless and the widows in their distress and to keep himself unspotted from the world." Upon these works of charity, of friendship, of love, He would establish His church.

The great artist has placed his church at the last in the line to show the idea of its having been established upon the one grand principle of unfeigned charity, that sees in any human being a brother man, and not the evil things that have encompassed him. The figures in this old painting are remarkably well drawn, the colors are soft and harmonious, and the whole composition exceedingly well and artistically done.

No. 105—"Christ's Head on Napkin."

21x17.

There is a tradition that when Christ was laid in the sepulchre that a napkin was placed over his face, which when found after the resurrection, had upon it in dim outlines, a perfect likeness of the face of Jesus as it appeared in death. In deference to this tradition, Dietrich conceived this extraordinary picture. It will be observed that the face is painted upon the picture of a small linen napkin. A casual look shows only the outline of the face as it would appear in death, while the eyes sunken and closed, but upon looking carefully at the picture from certain angles, the beholder will be surprised to find that the eyes are open and looking directly at them. Dietrich painted many religious works, and it is generally believed he painted this while keeper of the Dresden Gallery.

DOLCI (Carlo).

Born in Florence, May 25, 1616.

Died there January 17, 1686.

Florentine School; studied with Jacopo Vignali.

"Charles Blanc calls him the true representative of Jesuitical art. The tone of his coloring is generally adapted to the character of his subjects, being always soft and harmonious. Some of his female figures are better than any of his male subjects. He was the last of the Florentine school, as well in style and taste as in point of time."

—*Cyclopedia of Painters and Paintings.*

"He painted pleasing and highly finished pictures, chiefly confined to devout subjects and most frequently representing heads of our Saviour and of the Virgin. These are not so much admired for the particular beauty of character, as for soft and tranquil expression of devotion in the patient suffering of Christ, the plaintive sorrow of Mater Dolorosa, or the compunction of a saint in penitence. Subjects of that description he has treated with great delicacy and tenderness. The general tone of his coloring is well appropriated to the character of his subjects, nothing is harsh or obtrusive;

all is modest, placid and harmonious. He generally painted in a small size, though there are some pictures by him as large as life at Florence, of which the principal are, the St. Anthony, in the Florentine gallery; the Conception, in the collection of the Marchesi Riccardi; and the St. Sabastian, in the Corsini palace. There is a fine picture of Christ Breaking the Bread, in the collection of the Marquis of Exeter, at Burleigh. His small pictures of heads of the Madonna are numerous, and are highly valued by the admirers of polished and laborious finishing. There are many of his pictures in England, besides that at Burleigh, and they obtain very high prices in public sales."

—*Bryan's Dictionary of Painters and Engravers.*

"He was particularly fond of painting sacred subjects, and his works are easily distinguished, not so much by any superiority to other great artists in design or force, as by delicacy with which he perfected all his compositions by a pleasing tint of color, improved by a judicious management of a chiaro-oscuro which gave his figures a surprising relief, by the graceful air of his heads, and a general harmony, accompanied with exquisite finishing. His pencil was tender, his touch inexpressibly neat, and his coloring transparent, though he has often been censured for the excessive labor bestowed on his pictures."

—*Pilkington's Dictionary of Painters.*

"His works were distinguished for their appropriate composition and expression, for their pleasing coloring, improved by a judicious management of the chiaro-scuro, which gives his figures a surprising relief, for the graceful air of his heads, and for their general harmony and exquisite finishing. The soft and tranquil expression of resignation or devotion in the patient sufferings of Christ, the plaintive sorrow of the Mater Dolorosa, the compunctious visitings of conscience in his Magdalens, are all treated with great delicacy and tenderness. His pencil was delicate, his touch inexpressibly neat, his coloring transparent. He has been censured for bestowing immense labor on his works, and for giving his carnations more of the appearance of ivory than of flesh. In his manner of working he was remarkably slow and it is reported of him that his brain was affected on seeing Luca Giordano despatch more work in four or five hours than he could have done in so many months. He generally painted in small size, though he executed some works of the size of life."

—*Spooner's History of the Fine Arts.*

No. 106—"The Light of the World."

16½x14½.

From Collection of J. Goddard, Esq., North Hampstead.

In the center of the picture, apparently standing out from the canvas, as a bas relief, is the infant Jesus and His mother. The hands and face of the latter—although some 270 years have intervened since the painter's brush modeled them—have the appearance of ivory, while the expression of loving veneration has probably never been excelled.

The figure of the Child, although small, is not only beautiful but extremely natural in flesh tint and figure.

Practically all the light within the modest stable seems to radiate from the lowly cot of the Divine Infant—the reflections bringing dimly to view the outlines of the building and the gentle cow reposing upon the stable floor.

The painting shows not only the patient work of the master, but a veneration almost equal to worship in its production.

No. 107—"The Madonna."

Oval, 30x25½.

From the collection of Lord Buckland.

The portrait is that of a young woman with perfect oval face, classic features and with downcast eyes. A sombre brown wrap covering the well-poised head is being held at the breast by the half folded hands. Over this is thrown a royal blue scarf, hanging in soft folds over the graceful shoulders, partially hiding the plain red gown. The whole figure is elegantly drawn and most artistically colored. Each—and it is safe to say, everyone—of the great masters used as models for the Madonnas, either a revered mother, a dear sister, a sweetheart, or a loving wife. Dolci, it will be remarked, was most fortunate in his selection of a subject for this splendid picture, and the sincerity of feeling, coupled with the charming innocence expressed in the beautiful face, is ample proof that his model was some one no less dear than wife or sweetheart. 'Tis said that "All the world loves a lover," but Dolci had learned also that all the world would love the beloved, and therefore paints into the truly sweet face, a depth of soul and modest sentiment that at once appeals to every eye, and mysteriously reaches to every heart.

DOBSON (Sir William).

Born at Holborn in 1610.

Died in London, October 28, 1646.

"After Vandyck's death, Dobson became sergeant-painter and groom of the privy chamber. He painted Charles I, Charles II, Prince Rupert, and many other notable personages." —*Cyclopedia of Painters and Paintings.*

"Sir Joshua Reynolds speaks of him as one of the greatest artists England has produced. His touch was bold and free, his coloring warm and harmonious, and, though inferior to Vandyck in the gracefulness of his figures, yet he gave a life, dignity and truth to his portraits which has seldom been surpassed. His works are highly esteemed, and are to be found only in the big galleries and the collections of the nobility of England. Specimens can be seen in the superb galleries at Wilton, Belvoir, Chatsworth, Blenheim, Stowe, Windsor, Chiswick, Devonshire House, Castle Donnington, Althorpe, etc." —*Spooner's History of the Fine Arts.*

"Vandyck, passing a shop on Snowhill, perceived a picture exposed for sale in the window which had sufficient merit to excite his curiosity to discover the painter, whom he found at work in a miserable garret. The well known liberality of Vandyck soon relieved him from his wretched situation; he afterwards introduced him to the king, and zealously recommended him to his Majesty's protection. On the death of Vandyck, Dobson was appointed sergeant-painter to the king, whom he accompanied to Oxford, where he painted his portrait, that of Prince Rupert and several of the nobility.

"Of the painters of his time, Dobson appears to have approached nearest to the excellent Vandyck. His portraits are faithful transcripts of nature, and although he was not equally successful in his historical pictures, the few of them that he painted are not without considerable merit. One of his best works in history is the 'Decollation of St. John,' at Wilton. Several portraits by Dobson are in the Northumberland House, at Chatsworth, in Devonshire House, and other mansions of nobility."

—*Bryan's Dictionary of Painters and Engravers.*

"Charles I distinguished him by the name of the English Tintoret. While at Oxford, he also painted the portraits of the Prince of Wales, Prince Rupert, and many of the nobility.

"He was certainly one of the most eminent painters of his time, and an equal honor to the art and to his native country. His manner is bold and free and has an abundance of sweetness with a charming tone of color; and though inferior to Vandyck in the gracefulness of his figures, yet he gave life, dignity, and sentiment to his portraits; and for truth, character and resemblance few have surpassed him." —*Pilkington's Dictionary of Painters.*

"The portraits by him are warmer in color than those by Vandyck, but they are lifelike, and, it is said, were capital likenesses."

—*Painters and Their Works.*

No. 108—"Admiral Robert Blake."

27x23½.

Celebrated British Admiral, born at Bridgewater in Somersetshire, about 1599. Educated at Oxford, he was elected to Parliament in 1640; was appointed "General of the Sea" in 1649, and after many victories he resigned about 1654, and became a member of the first two parliaments summoned by Cromwell. In 1656 he destroyed the Spanish fleet at Cadiz. He is considered as the founder of the naval supremacy of England. He died about 1657.

The features are clearly defined, the coloring true to nature, and the whole delicately finished.

No. 109—"The Earl of Pembroke."

29x24½.

From the S. T. Smith Collection.

(Mr. Smith is the author of *Catalogue Raisonne.*)

William Herbert, Earl of Pembroke. Born at Wilton, England, in 1580. Was Lord Steward of the king's household about 1626. He is supposed to be the person to whom Shakespeare's sonnets were addressed. Pembroke College was named in honor of him. He died in 1630.

While the colorings are warm and modest, yet the outlines are clear and distinct; and the life, dignity and grace given to form and feature, indicate this one of the best productions of one of England's greatest painters.

No. 110—"Earl of Winchester."

30x25.

Charles Paulet, son of John Paulet, Fifth Marquis of Winchester. Charles became the Sixth Marquis upon the death of his father in 1674, but being then about seventy years of age he died in 1689. The portrait was painted while he was Earl, likely between 1641 and 1645, as Dobson was appointed Court Painter upon the death of Vandyck in 1641. A very life-like portrait, in the usual soft colors of this noted portrait painter.

No. 111—"Henrietta Maria, Queen of England."

19½x16.

From the collection of General Bulwer.

Queen of England, wife of Charles I. She was born in Paris, November 25, 1609. She was the youngest child of Henry IV of France by his second wife, Maria de Medici. On March 30, 1625, she was married at Paris by proxy to Charles I, king of England, only a few days after his ascension to the throne. She very soon gained the affections of her husband, and the great influence she gained over him became obnoxious to the English nation by her undisguised partiality to the Catholic faith. In 1644, a few days after the birth of her last child, Henrietta Anna, she narrowly escaped being taken prisoner by Essex and fled to France, where she suffered many hardships, although receiving a pension from the French government. She died suddenly at her house in Columbus, France, on September 10, 1669, her body being buried in the Abbey of St. Denis with the exception of her heart, which was entrusted to the nuns of the Marie de Chaillot. This portrait of the queen was painted about 1635, only a few years after her marriage to Charles I, and as Dobson gave truth and character to all his portraits, the picture is without doubt a true likeness of the queen at this period. The painting is done in this great English master's charming tone and unusual individuality.

DUGHET (Gaspard) - - - - - ("Poussin")

Commonly called Gaspard Poussin.

Born at Rome, 1613.

Died there in 1675.

Student of his brother-in-law Nicholas Poussin.

Influenced in his later works by Claude Lorraine.

"His parents were French subjects who had settled in the Eternal City. They appear to have been people of a kindly disposition, for about 1629 they received into their house their fellow countryman Nicholas Poussin, then a lonely and friendless student in Rome, and nursed him tenderly through a dangerous illness. This friendship brought about the great painter's marriage with a daughter of his host. Nay, more, Poussin seeing the inclination of the young Gaspard towards art, took him as his pupil, and for three years carefully superintended his instruction.

"After leaving Poussin's studio, his independent nature led him, though scarcely yet twenty, to set up for himself. * * * He spent a year at Perugia and Castiglione with the Duke della Cornia, who treated him with great consideration and escorted him back to Rome. * * * He made a trip to Milan, * * * followed by visits to Florence, * * * and to Naples, before he once more settled down in Rome. This point may be said to mark the conclusion of the first period of Dughet's art, during which the works produced by him are to be distinguished by a coldness and certain want of freedom. He now came under the influence of Claude Lorraine at this time in the zenith of his fame at Rome.

* * * His partiality for quiet lights should first be mentioned. He excels in the representation of effects before sunrise, and in the reproduction of the peaceful tones of evening. * * * The leaves seem to move and the trees to cease to be inanimate objects under his brush." * * *

—Painters and Engravers

"Gaspard Poussin's landscapes approach nearer to nature—that is to say, have less of what is termed 'classical' than Claude Lorraine's, but they look heavy when placed alongside of those of his great rival. His 'The Calling of Abraham' brought \$9,975.00 at the Sir P. Miles sale in 1882."

—*Painters and Their Works.*

No. 112—"The Hilly Country Near Jerusalem."

30x45.

Originally from the collection of Lord Buckland. Later in an old New York collection stored for a number of years and only recently offered for sale.

The country aptly described by Moses as "A land of hills and valleys." The whole of Palestine or Holy Land is mountainous, being traversed by a portion of the Lebanon chain, Mount Hermon, about one hundred miles north from Jerusalem, reaching an altitude of 9,100 feet, but none of the others being above four thousand feet. In the center of the picture two women are seated upon the ground, while a man stands calling to their attention the approaching messenger. Farther away two men are bathing in the mountain stream, which goes rushing on its devious course to the sea, overshadowed by spreading trees which border the winding shores. Beyond, the rugged hills rise abruptly from the wooded valleys, their gray summits in many instances, being crowned by a quaint castle or a ruined tower, and touched by the mellow light of early morning.

DURER (Albrecht).

Born at Nuremberg, May 21, 1471.

Died at Nuremberg, April 6, 1528.

Pupil of Michael Wolgemuth, 1486-1490.

The great representative painter of Germany, was of Hungarian descent, and perhaps connected with a Hungarian family named Ajtos who had lived for many generations in a little village of the same name (Eytas, as Durer wrote it) near Gyula. This name of Ajtos, derived from "ajto" (a door), signifies the same as the German "Thurer" or "Durer." * * * It is significant that Durer bore the same arms; namely, the open door under a pent-house roof. * * *

During this period; namely, from 1494 to 1505, he executed several of his larger copper plates. * * * Durer's connection with the Emperor Maximilian I began in 1512 and continued till his patron's death, in 1519. * * * Durer's art is essentially German in character, and those who admire the Italian ideal find nothing in it to desire. * * * "In creative richness of fancy, in extensive power of thought, and in moral energy, and in earnest striving, Durer," writes Lubke, "must be called the first of all German masters, and as regards artistic gifts, need fear no comparison with any master in the world, even with Raphael and Michelangelo."

This is no doubt true to some extent. We do not find in Durer's art the classic ideal, or the perfection of man's physical nature, nor the spiritual ideal of the early religious painters, nor the calm dignity and rich sensuous beauty of the great masters of Italian Renaissance, but in it we find a noble

expression of the German mind, with its high intellectual powers, its daring speculative philosophy, its deep-seated reverence, its patient laboriousness, and its love for the wierd and grotesque."

—*Bryan's Dictionary of Painters and Engravers.*

"From 1505 to 1507 he lived at Venice where he was much esteemed as a painter, and though he lost none of his German spirit, felt the charm of the Italian Renaissance masters, Bellini and Montegna, whose influence he showed in his subsequent works. He attended the coronation of Charles V at Aix-la-Chapelle and obtained the appointment of court painter before his return to Nuremberg where he continued to work until his death."

—*Cyclopedia of Painters and Paintings.*

No. 113—"The Crucifixion."

13½x10.

From the collection of T. L. Conklin, New York.

"And when they were come unto a place called Golgotha, that is to say, a place of a skull, * * * they crucified Him, and parted his garments, casting lots; that it might be fulfilled which was spoken by the prophet, "They parted my garments among them, and upon my vesture did they cast lots." * * * Jesus, when He had cried again with a loud voice, yielded up the ghost, and behold, *the vail of the temple was rent in twain from the top to the bottom*; and the earth did quake, and the rocks rent. And the graves were opened; and many bodies of the saints which slept, arose. * * * Now, when the centurion and they that were with him watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying, Truly this was the Son of God." For three hours (from the sixth to the ninth) a pall of darkness was over the whole land, and over yonder, almost in the shadow of the cross is Jerusalem, with the magnificent temple of Solomon, wherein the vail which separated the world from the holy of holies, or the throne of God's grace, was rent in twain from the top to the bottom, as the Great High Priest had made an offering of Himself for all men, and for all time, opening the way, that whosoever will, might come into the presence of his God without further mediation or further offerings. Durer has put upon this small canvas a graphic picture of this all-important moment, without doubt the most momentous in the whole history of the human race.

DUPRE (Julien).

French School.

Born in Paris, March 17, 1851.

Landscape and Genre Painter.

Pupil of Pils, Lehman and Laugee.

Medals Third Class, 1880; Second Class, 1882.

No. 114—"Landscape.

25x36.

This magnificent landscape is from Southern France. Time is midsummer when kind nature bestows her richest bounties upon the hills and in the

valleys and the lights and shadows chase each other o'er the blossoming trees and the broad expanse of waving grass. In the distance are several groups of cattle beyond the rustic bridge which marks the course of the roadway across the meadows. In the foreground, a young peasant girl, with stick in hand, seems to give her attention to some cows and sheep resting on the flower decked shore of the crystal pond, while immediately in the rear, partially hidden by spreading trees, is the humble home. The verdure is not overdone; the painter simply reproduced nature as he found it in this sun-kissed Southern clime.

DUPRE (Jules) - - - - - France

Born at Nantes, in 1812.

Landscape painter. One of the most original and powerful of the modern French or Barbizon School of Painters.

"That he carries love of nature to exaltation, he, equally with Corot, depicts in landscape what he has felt as well as what he has seen. * * * Under his feeling all parts of a scene are softened into a harmonious whole, and exactness of detail is subordinated to the interpretation of impression. Nevertheless, he accepts nature on her own conditions in the main, and, like Constable, whose methods formed his most important instruction, in securing the reality he secures the charm."

—*A History of French Painting*, by C. H. Stranahan.

No. 115—"Evening."

12x15¼.

No doubt a scene in Brittany. The shepherd has brought his flocks and his cattle from the fields and, while the good wife milks the cows, he and the lazy sheep rest themselves upon the grass. On the shore of the winding river, moss grown and quaint, stands the humble cottage only partially visible in the shadows of overhanging trees. In the west, the setting sun reflects his glory upon the white capped clouds and tints to gold the meadows and the crested hills.

No. 116—"A Summer Idyl."

7x9.

In this little gem, the artist presents a shady pasture, with cattle lazily feeding, while others are slaking their thirst at the running brook.

Although the design is small, yet every detail is perfect.

The trees, the grazing herd, the crystal waters, and the delicate tints of cloud and sky, make of this a fine example of Dupre's smaller paintings.

No. 117—"The Coast of Brittany."

19x23.

On the right, one huge precipitous rock stands like a sentinel on the long stretch of sandy beach. Three sails are in sight, one almost hidden in

the dark shadow of the heavy cloud approaching in the distance. A light breeze drives small white-capped waves upon the shore, while the ominous clouds indicate an approaching storm. A fine, strongly colored, beautiful painting.

No. 118—"The Drinking Pool."

25x32.

Characteristic example of the Barbazon School. The drinking pool, although occupying a central position in the picture, cannot be considered the principal object around which the picture is painted, as it is so perfectly balanced, that the elimination of any object or touch of color, would mar the whole beautiful composition. It is a poem of nature, every line of which is in perfect rhythm, and all its parts in such complete metre, that it is extremely difficult to consider it except in its entirety. The scene is no doubt one of the many beauty spots near the forest of Fontainebleau, some thirty miles southwest from Paris. The peasant woman rests in the shade of some friendly trees, while her three cows regale themselves in the drinking pool, all but hid from view by overhanging branches. The time is early autumn when all nature is clothed in her coat of many colors, and forest and field made glad with the joyful songs of ever happy birds.

DUPRE (Leon Victor).

Born at Limoges (Haute-Vienne), June 18, 1816.

Landscape painter.

Brother and pupil of Jules Dupre.

No. 119—"The Wooded Pasture."

6x8.

In the center of the picture is a beautiful oak tree, and from beneath its roots a spring of sparkling water bubbles up into a running brook from which some cows are drinking. Other cattle are scattered in various portions of the shady pasture beyond, and all nature seems glad under the varicolored sky of a summer day.

VAN DYCK (Sir Anthony).

Flemish School.

English School.

Born at Antwerp, 1599.

Died in England, 1641.

Pupil of Rubens.

"He is chiefly distinguished as a portrait painter, although he executed many historical paintings. Wornum says: 'As a portrait painter Van Dyck is generally allowed to dispute the palm with Titian. His portraits are in-

ferior to Titian's in color and in solidity of effect. In all other respects Van Dyck was fully equal if not superior to the great Venetian painter."

—*Hoyt's The Historic Schools of Painting.*

"Inferior to Rubens in imagination and energy of character, he excelled him in feeling for spiritual beauty, in elevation of sentiment and refinement of execution. Van Dyck was pre-eminently a portrait painter, and as such is admitted to rank with Titian; but he also attained to high excellence in the treatment of sacred subjects.

"In portraiture Van Dyck rises to the greatest height, and fears no rival but Titian, Holbein, Velasquez and Rembrandt."

—*D'Anvers' Elementary History of Art.*

"Van Dyck's best work is in portraiture, and he is one of the most accomplished masters of that art. First in Italy, and then at the court of Charles I. of England, he had frequent opportunity to immortalize the princes, the prelates and the brilliant aristocracy of his time. All of these pictures are remarkable for a thoroughly dignified conception, a wonderful refinement of psychological portraiture and for the charms of their incomparably clear, soft and finely-treated coloring."

—*Lubke's "The History of Art."*

"Refined, elegant, exquisite in taste and sweet in color, his is almost unrivalled. His hands are noted for their beauty, his heads unconstrained and full of life and truth; the action, simplicity and dignity of his figures and grace of his draperies are unsurpassed."

—*Redgrave's Dictionary of Artists of the English School.*

"In portraiture Van Dyck will not be denied the most honorable place after Titian, and it will then be admitted that Titian only retains this superiority in the heads of his portraits, and that in the hands and accessories he was inferior to our painter, both in correctness and elegance. His attitudes are easy and natural, and they captivate by an air of unaffected simplicity for which his portraits are singularly remarkable. His heads are full of life and expression, without anything of the coldness and insipidity which are frequently found in the productions of the portrait painter."

—*Bryan's Dictionary of Painters and Engravers.*

"According to Fuseli, Van Dyck deserves the next place after Titian in portrait painting. Inferior to that master in richness and warmth of coloring, he surpassed him in almost every other respect. He is unrivalled for the delicate drawing and beauty of his hands; he was a perfect master of drawing and chiaroscuro; he was admirable in draperies; with simplicity of expression and graceful attitudes he combined both dignity and individuality; his heads are full of life and expression without anything of the coldness and insipidity which are frequently found in the productions of the portrait painter."

—*Spooner's History of the Fine Arts.*

"No master from beyond the Alps ever took up a higher position than Van Dyck among the most celebrated representatives of Italian art.

"Van Dyck is one of the most brilliant figures in the history of art. That he should, in the same subjects chosen by Rubens, have attained the same degree of expression was scarcely possible. Rubens was exceptional precisely through the sweep and power of his imagination; but Van Dyck, applying the same principles to portrait painting, was no less exceptional. Titian, Raphael, Rembrandt, Velasquez, and Frans Hals are not, on the whole, superior to him in this branch. They often delight us with their tech-

nical excellence or penetrating study of individuality, but their conception remains entirely different from that of Van Dyck. With him, as with Rubens, physiognomical interpretation is so intimately connected with picturesque necessity that his portraits scarcely ever fail to leave an indelible impression on the mind."

—*Encyclopedia Britannica.*

No. 120—"Children of Charles I."

48x41.

From the Collection of the Duke of Sutherland, Trenham Hall, Stoke on Trent.

The children are Prince Charles, who became King Charles II, Prince James, who became King James II, and Princess Elizabeth. A beautiful and interesting portrait in Van Dyck's finely treated coloring.

No. 121—"Portrait of a Jewish Rabbi."

32x26.

From the collection of Dr. Thompson, of Sheffield. Has been always regarded as a genuine painting by Van Dyck and has all the excellent qualities and characteristics of this great painter. The collection contained a considerable number of very fine genuine paintings of the leading English artists.

This portrait represents a Jewish Rabbi with his hat on, and his hand to his face. It is characteristic of Van Dyck, as he was most noted for his painting of the hands. The picture is very finely drawn, remarkably natural in color and one of his characteristic portraits. It stands well its comparison with the Rembrandt and Hans Holbein portraits of this gallery. These three artists rank among the five greatest of all the portrait painters, as they are commonly classed by the art writers, the other two being Frans Hals and Velasquez.

No. 122—"Mother and Child."

48½x37.

From the collection of Comte Andre de Ganay, Paris.

The remark has oftentimes been repeated by persons familiar with this great master's works, that it is not probable that there is in existence a more beautiful and characteristic example of Van Dyck's peculiar style, than this notable painting. The mother, a beautiful woman, just past spring-time of girlhood, is seated, holding her no less beautiful child. The face is upturned as if in supplication, showing to advantage the classic features and the well-formed neck. She is clothed in a simple red dress, with a robe of royal blue thrown over the chair and lying in rich folds across her lap. The nude child stands erect upon the mother's knee, supported by her left hand under the arm, and the right hand gently holding the silken wrappings against the chubby form. Redgrave, in his "Dictionary of Artists of the English School," can safely be quoted in describing most graphically, the splendid painting: "Refined, elegant, exquisite in taste, and sweet in color, Van Dyck is almost unrivalled. His hands are noted for their beauty, his heads unconstrained and full of life and truth; the action, simplicity and dignity of his figures and grace of his draperies are unsurpassed."

ELLIOTT (Charles Loring).

Born at Scipio, N. Y., December, 1812.

Died in Albany, Aug. 25, 1868.

Portrait Painter.

Pupil of John Trumbull and Quidor in New York.

A. N. A., 1845; N. A., 1846.

"His pictures are to be found in the State Library Albany,—the Mercantile Library, Baltimore and in the New York City Hall."

—*Cyclopedia of Painters and Paintings.*

"His works are remarkable for fidelity of likeness, and vigorous coloring."

—*Lippincott's Biographical Dictionary.*

"His likenesses are remarkable for their vigor and truth; indeed that of Fletcher Harper, was sent to the Paris International Exhibition of 1867 as a typical example of American portraiture. * * * The Head of Skaneateles Lake is said to have been the only landscape he ever painted."

—*Bryan's Dictionary of Painters and Paintings.*

No. 123—"Portrait of Daniel Webster."

29½x24½.

Celebrated statesman, orator and jurist, was born at Salisbury, New Hampshire, January 18, 1782. He was a younger son of Ebenezer Webster and Abigail Eastman, both being persons of vigorous intellect and high-toned morality. On account of delicate health Daniel was permitted to pass a great portion of his childhood days in play, which he greatly enjoyed. However he loved books and after acquiring the rudiments of an education at home in the common school, he was sent in May, 1796, to Phillips Exeter Academy of which Benjamin Abbott was principal. He did not make much progress here so in 1797 he left the academy and continued his studies under Rev. Samuel Wood until August of the same year when he entered Dartmouth College. Here he was from the start the foremost man of his class and graduated in August, 1801. He immediately began the study of law, and was admitted to the bar in March, 1805. When he gained his majority he joined the Congregational Church, and zealously espoused the principals of the Federalist party.

In June, 1808, he married Grace Fletcher of Hopkinton, N. H. In November, 1812, he was elected to the National House of Representatives and again re-elected in 1814. In 1816 he moved to Boston where he became the greatest lawyer of his age, as well as the greatest orator. In 1823 he was again elected to Congress and thereafter until 1852 was continuously in the house or the Senate of the United States Congress. In stature he was tall, his head and brain of great size, his eyes large, black and lustrous. He was greatly distinguished for his conversational powers and genial temper in society, and it would be a difficult task to even undertake to give an idea of the genial affection which at every period of his life flowed out from him in the domestic circle, and still more difficult to paint the abounding gaiety and humor and fascination of his early days.

He died at Marshfield, October 24, 1852, leaving one son, Fletcher; his wife and all his other children having died before him.

FRANCAIS (François Louis) - - - - - France

Born at Plombières, 1814.

Pupil of Gigoux and Corot.

In 1848 and 1852 this artist was a member of the juries of admission and award at the Salon.

Chevalier of the Legion of Honor, 1853.

Officer of the same, 1867.

Medals, 1841, 1848, 1855, 1867.

Medals of Honor, 1878.

One of the last of the Barbazon school.

Rene Menard says of Français:

"He has sought to translate the varied expressions which he has received in different countries. The Campagna of Rome, or the Environs of Paris, the Coasts of Brittany or the Cascades of Switzerland, are, turn by turn, analyzed and rendered with the vigorous exactness of a portrait. Each locality retains its own charms."

"'The Sacred Woods' was pronounced by Rousseau himself 'one of the most remarkable landscapes of modern times.'"

—*History of French Painting* (p. 250).

No. 124—"The Sacred Woods."

22x15½.

A beautiful sunset sky is seen through the trees of the ancient Park of the Gods near Rome. The time is just after the sun has dropped below the horizon. The twilight shades have given the trees, statues, and figures that tone so peculiar to "evening come before day has gone." The sky in all the splendor of purple and gold shows through the trees in the last dying glory of the summer sunset.

FRANCIA (Francesco Giacomo).

Real name Francesco di Marco Raibolini.

Bolognese School.

Born before 1486, Vassari says 1450.

Died in 1557.

Student of his father Francesco Raibolini.

"His masterpiece perhaps is the beautiful Madonna seated with Saints Francis, Bernard, Sebastian, and Maurice, dated 1526, in the Pinacoteca at Bologna. Although his St. Michael in San Domenico is also very fine."

—*Bryan's Dictionary of Painters and Engravers*.

"In 1512 he was re-elected to the 'Mastership of the Guild of Goldsmiths' and in 1514 to that of 'Master of the Four Arts.' It is said also that at one time he had two hundred pupils, and it is a curious fact that he signed his pictures 'Aurifix.' * * * It is impossible to name a better example of his work than the altar-piece, and the lunette forming part of which, are now in our (English) National Gallery, and which long formed a chief subject for study among artists of Bologna who survived him."

—*Painters and Their Works*.

No. 125—"Saint Catherine."

22½x17.

From the collection of Mr. Ferral.

She is represented as a young woman with hands clasped as in prayer. The head, with dark brown hair, is adorned with a crown and encircled by a halo. She is clothed in a dress of some very light material, and a red wrap thrown across the left arm. Back of the figure is a landscape with the sea in the distance. This characteristic old picture is painted on a panel.

FABRITIUS (Karel).

Born 1624. Died in Delft, 1654.

"The birthplace is not known. He was a student of Rembrandt, in whose school he was the fellow-pupil of Samuel van Hoogstraten. He was a painter of the first order, especially in portraits, and was counted among the best in perspective. He was suddenly killed by an explosion of a powder magazine while painting the portrait of the beadle of the old church of Delft.

"It is singular that the birthplace of this artist, whose works are spoken of as worthy of Rembrandt, is not known." —*Painters and Their Works*.

"Karel Fabritius was of the Dutch school; pupil of Rembrandt and painter of the first order, especially in portraits."

—*Cyclopedia of Painters and Paintings*.

No. 126—"The Head of a Man."

23x18.

From the Olden Barnevelt Collection.

So closely did this apt student follow the perspective and color effects of his renowned teacher, Rembrandt, that his portraits are often mistaken for the work of that great master.

In this beautiful portrait especially, the features have the same delicate outline, and the distribution of lights and shadows show the touch of an artist of the foremost rank.

FRERE (Theodore) - - - - - France

Born at Paris.

Pupil of J. Cogniet and of C. Roquesplau.

Exhibited in Salon, 1884.

Hors de Concours.

No. 127—"Camel Train on the Bank of the Nile."

6½x10½.

On the banks of the sacred Nile, a number of Arabs with their camels are encamped for the night. In the foreground three Arabs sit by a fire preparing the evening meal, while their camels rest beneath the shadows of

a friendly tree near by which they have pitched their tent. Farther away where the tall palmettos cast their shadows over the sombre ruins, other Arabs are watering their camels and preparing to pitch camp for the night. Far beyond the opposite shore of the great blue Nile, the hills rise in a purple line against the setting sun which appears to go down in a golden halo in the midst of the great desert of Sahara.

FERRIER (J. M. A. Gabriel) - - - - - France

Born at Nîmes, 1847.

Pupil of Lecoq de Boisbaudran.

Won Grand Prix de Rome, 1872.

Medals, 1876 and 1878.

Legion of Honor, 1884.

No. 128—"Hamlet and Ophelia."

38½x27.

Hamlet, Prince of Denmark, whose father, the king, had been poisoned by Hamlet's uncle, the present king, aided by the queen (his mother), whom the uncle immediately married; having come into possession of the exact details of the murder, determined to re-enact the tragedy in a play before the royal conspirators and a small number of attaches and friends. The king and queen have entered, accompanied by Ophelia, Portius and others, and when everything is in readiness, Hamlet joins Ophelia and after some half jesting remarks about his dead father, a trumpet sounds, the curtain is rung up, and a scene enacted showing Hamlet's father asleep and the present king pouring poison into his ear, followed immediately after by the love-making and marriage of his mother to the murderer.

Ophelia says, "What means this, my lord?" And Hamlet answers: "Marry, this is miching mallecho; it means mischief." The king and queen are appalled and startled. Later the king arose and called for lights, and all left the room, save Hamlet and Horatio. Hamlet says:

"Why let the stricken deer go weep,

The hart ungalled play;

For some must watch, while some must sleep;

Thus runs the world away."

The dramatic pose of Hamlet and Ophelia, the guilt and fear on the faces of the king and queen, and the weird scene are all finely drawn, and graphically presented in this charming picture.

FLINCK (Govaert).

Dutch historical and portrait painter.

Born at Cleves, 1614. Died in 1660.

"He first studied under Lambert Jacobs and afterwards entered the school of Rembrandt. He advanced rapidly and became one of the most distinguished pupils of the eminent artist. He soon acquired a high reputa-

tion and was commissioned by the Magistrates of Amsterdam to execute many important works for the State House. His works have been greatly admired for the purity and sobriety of the coloring and the studied and judicious arrangement of the compositions. One of his best works is *Solo-fon praying for the Gift of Wisdom in the Council Chamber at Amsterdam.*"

—*Spooner's History of the Fine Arts.*

"It is said by Descamps that Flinck, on seeing one of the portraits of Vandyck, renounced that branch of the art and confined himself to historical painting. The Burgomasters of Amsterdam had commissioned him to paint twelve large pictures for the town house of which he had finished the sketches when he died, in 1660."

—*Pilkington's History of Engravers.*

"Dutch school; historical and portrait painter; pupil of Lambert Jacobzen and Leeuwarden, then of Rembrandt, under whom his talent developed so rapidly that after one year his pictures could scarcely be distinguished from those of the master. He left Rembrandt in 1638, and took the freedom of Amsterdam in 1652. After Eeckhout, he was the scholar who approached nearest to Rembrandt."

—*Cyclopedia of Painters and Paintings.*

"Painted historical subjects and portraits, and in both he was one of the most successful and most employed artists of his country. The Magistrates of Amsterdam engaged him in many considerable works for the Stadthouse; and he painted the portraits of some of the most illustrious personages of his time, particularly the Elector of Brandenburg, the Duke of Cleves, and Prince Maurice of Nassau, Stadtholder. The pictures of this master, without equaling Rembrandt in the richness and harmony of his tint, or the magical conduct of his light and shadow, are to be admired for a sobriety and purity of color and the studied and judicious arrangement of his compositions."

—*Bryan's Dictionary of Painters and Engravers.*

"The 'Isaac Blessing Jacob' is, however, altogether in the style of Rembrandt, and it must be borne in mind that, later, Flinck adopted somewhat of the Italian style of painting. His best works were produced between 1638 and 1650. Pictures by Flinck are to be found in all the great galleries of Europe."

—*Painters and Their Work.*

No. 129—"Burgomaster's Wife."

29½x25.

From the Collection of Count Mnezneck, of Paris.

Without doubt this beautiful picture is one of the last and best by this painter, who is recognized as the most important of the Rembrandt school, as he was still employed in painting for the Burgomasters of Amsterdam when he died in 1660; beside the peculiar collar and head dress here shown was that worn about that period, not only in Holland, but in other parts of the world. His flesh tints, while a few shades lighter than Rembrandt, are almost, if not quite, equal to that master's work. This painting was No. 50 in Count Leon Vandalin Mniszech Collection.

No. 130—"Tambourine Girl."

20x16.

A beautiful little Dutch girl, with bright eyes and golden hair, holding

her favorite tambourine upon her knee. The perfection of form and elegance of color show the artist to have been an apt student of his renowned master, Rembrandt.

No. 131—"Homage of the Wise Men."

34½x27½.

"And when they were come into the house, they saw the young child with Mary, his mother; and fell down and worshipped him; and when they had opened their treasures, they presented unto him gifts, gold and frankincense and myrrh."—Matthew 2:11.

It was the time of the numbering of the people, and Joseph and Mary had gone up to Bethlehem for the occasion. Being so many strangers in the little town, every lodging place was full, so that they were obliged to spend the night in a stable. When the wise men and shepherds saw his star, they followed it until it stood over the lonely place where the divine infant lay. Here we see them in the soft light of early morning, offering their gifts and worshipping the child held on his mother's lap, amidst the humble surroundings. His coloring is rich and harmonious, the arrangement pleasing, and his light and shadow most natural.

FUECHSELL (Herman).

Born at Brunswick, Germany, August 8, 1833.

Pupil of Lessing in Dusseldorf, 1855.

Prize for Life Drawing, Brunswick College, 1852.

Studio in New York since 1858.

—*Cyclopedia of Painters and Paintings.*

No. 132—"Evening Scene on the Hudson."

23½x33½.

As the summer sun drops slowly out of sight and the first soft glow of coming twilight creeps o'er the distant hills, the cows come home from the wooded pastures and are met at the rustic gate by the farmer boy, who admits them to the stable yard for the night. Beyond the field of ripening grain is the modest farm house, almost hid from view by the deepening shadows of the adjoining wood. A peculiar restful quiet seems to pervade all the landscape, broken only by the soft murmur of the river as it hastens on to the sea. A most pleasing picture and one fully characteristic of this American painter.

No. 133—"A Dream of New England."

34x45.

Owing to the broad scope and diversity of landscape presented in this interesting picture, a detailed description could not be undertaken. The

artist presents a beautiful lake, surrounded by an undulating landscape, comprising low sandy peninsulas, reed grown marshes, green meadows, wooded valleys and broad fields, reaching away to a line of blue hills rising one above another in the distance. It is indeed a poet's dream of mid-summer, marred only by the introduction of two dying elms; but although the wintry winds sing sad requiems through their dead branches, yet a kind providence sends the sparkling brook, murmuring and lispings through all the summer days, nature's glad song of life, beauty and joy. Modest in color, but a well chosen subject, filled with interest.

FURINI (Francesco).

Florentine School.

Born in Florence in 1604.

Died there in 1649.

Pupil of his father and Passignano and Roselli.

"On leaving school, he visited Rome and Venice. In 1644 he was appointed curate at Mugello near Borgo San Lorenzo, where he painted some of his best pictures, but he acquired the high reputation in which he is held by his admirable easel pictures which are found in the first collections of Florence. He had a preference for imitating the style of Albani, in which he was very successful. He drew with elegance and correctness, particularly the delicate forms of women and children, and generally made choice of those subjects in which they could be introduced with the happiest effect."

—*Bryan's Dictionary of Painters and Engravers.*

"His works are highly commended."

—*Lippincott's Biographical Dictionary.*

No. 134—"Adoration of the Shepherds."

40x30.

"And there were in the same country (about Bethlehem), shepherds abiding in the field, keeping watch over their flock by night. And lo the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not, for behold, I bring you good tidings of great joy which shall be to all people. For unto you is born this day in the City of David, a Saviour, which is Christ the Lord" and after many other wonderful signs, the angels went away. Then the shepherds determined to go up to Bethlehem. "And they came with haste, and found Mary and Joseph and the babe lying in a manger." The artist shows the interior of the stable filled with divine light and the angels proclaiming the glad tidings, "Glory to God in the highest, and on earth peace, good will toward men." Finished in Furini's peculiar mellow tones.

GAINSBOROUGH (Thomas), R. A.

Born at Sudbury, in 1727.

Died at London, 1788.

Pupil of Gravelot.

Went to London in his fifteenth year (1741).

Worked for three years in the Martins Lane Academy under Frank Hayman, the historical painter.

Returned to Sudbury in 1745 and began as a portrait painter.

Removed to Ipswich, and in 1760, to Bath.

On the foundation of the Royal Academy in 1768, he was one of the thirty-six original members.

Bryant says:

"Gainsborough will always occupy one of the highest places in the English school, whether as a portrait or landscape painter. In his early landscapes he showed traces of the influence of the Flemish school, but as time went on Nature alone became his mistress. As a colorist he ranks with Rubens, and in technical work Ruskin says, 'Turner is a child to him.' All the great galleries contain his works, there being twelve in the National Gallery at London."

Ruskin says:

"Gainsborough's power of color is capable of taking rank beside that of Rubens; he is the purest colorist (Sir Joshua himself not excepted) of the whole English school, Turner himself being, in management and quality of a single and particular tint, in the purely technical part of painting, a child to Gainsborough."

No. 135—"Mrs. Edgar."

19x16.

She is descended from Edgar, King of Scotland (1093-1107), whose sister became the wife of Henry I, of England, August 5, 1100. The Edgars have always been a prominent family, its members at various times since the Norman conquest, holding important positions, some even holding honorable titles, a recent instance being Sir John Ware Edgar, K.C.I.E., C.S.I., etc., born in 1839. Gainsborough's services as a portrait painter were eagerly sought, as he was one of the greatest colorists of his day, and as one writer says, even ranked with Rubens in this respect. Like all masters of portraiture, he was somewhat given to flattery of his subjects, and this combined with his mastery of pencil and brush, made him immeasurably popular with Royalty and the Nobility.

No. 136—"Gentleman in Blue."

48x31½.

From the collection of S. T. Smith, Duke Street, London.

(Mr. Smith is the author of the important Catalogue Raisonné.)

This picture was painted soon after the "Blue Boy," which Gainsborough painted in order to prove to Sir Joshua Reynolds that blue was a most beauti-

ful pigment when rightly used; to which Sir Joshua most strenuously objected. After seeing Gainsborough's "Blue Boy," however, Reynolds acknowledged this to be one of the finest pictures ever painted. This color at that time was the most popular for gentlemen's and boys' wear and was employed again in this no less wonderful painting, "The Gentleman in Blue." This portrait is that of a prominent man of the times, and is a characteristic painting by this great English colorist.

No. 137—"The Parish Chapel, Sudbury, England."

10½x12.

In this scene is shown, somewhat in the distance, the parish chapel of Sudbury, Suffolk county, England, the artist's native town. On the left and nearer the foreground on a rising knoll and shaded by a couple of tall trees, is a cottager's home. In front of the cottage a rugged road leads to the town. On the roadside three figures are seen, a man and a woman standing talking to a woman who is seated on the grass.

From the Collection of Viscount Clifton. A very full description of this picture is given in Mr. Walter Armstrong's Catalogue of Gainsborough's Paintings.

GALLETTI (Sebastiano).

Born at Florence, about 1676.

Died there in 1746.

Student of Allesandro Gherardini and Giovanni Giuseppe del Sole.

"He was a good designer and executed several works in fresco at Placenzia, Parma and Turin in which last city he became director of the Academy."

—*Pilkington's Dictionary of Painters.*

No. 138—"Early Morning in Egypt."

12x18¼.

Over the hilltops the reflected rays of the morning sun delicately tints the eastern horizon. The sky is o'erspread with mist-like clouds and the surrounding landscape is but dimly outlined in the mellow light of early morning. An east wind ruffles the water in the crystal pool and bends and sways the date palm trees on the hill beyond. Women and children are returning from the pool with water for the morning meal, while one carries a small child upon her back. The artist has chosen a difficult subject, but the execution is artistically designed and wonderfully natural.

GERARD (Baron François Pascal Simon).

Born in Rome, March 14, 1770.

Died in Paris, Jan. 11, 1837.

French School.

Pupil of the Sculptor Pajou of Brenet and of Jacques Louis David.

Won second Prix de Rome in 1789.

Appointed Official Portrait Painter by Napoleon, 1800.

Member of the Institute, 1812.

Legion of Honor, Order of Sir Michael; first painter to the king in 1817, and in 1819 created a Baron.

"He executed many important works under the Empire, and was patronized by Louis XVIII, Charles X, and Louis Philippe."

—*Cyclopedia of Painters and Paintings.*

"There is a letter existing in which (Gen'l) Moreau tells Gerard that Madame Buonaparte (Josephine) desired to see his portraits and with Moreau would visit his studio for that purpose. In 1802 Chaptal writes to Gerard that Napoleon wished Gerard's pictures should be exhibited in the Salon, which he 'will visit the day after tomorrow.' The list of those whose portraits were painted by Gerard is a long one, and many of those who sat to him became his life-long friends, among others Talleyrand, who, as late as 1830, wrote to him from London urging him to visit England. * * * His house was for thirty-five years the rendezvous of the most distinguished among his countrymen and of foreigners who visited Paris."

—*Painters and Their Works.*

"This very eminent painter * * * made his first exhibition in 1795. * * * Since then, he has distinguished himself by many classical works which are well known by engravings of them, and are to be found in the royal and noble galleries of France. He painted numerous portraits of the prominent persons of his time, particularly of the Emperor Napoleon, and his consorts, Josephine, Marie Louise, the king of Rome, Madame Pasta, George Canning, General Foy, and some of the Bourbon family."

—*Bryan's Dictionary of Painters and Engravers.*

No. 139—"Napoleon in Coronation Robes."

76x57.

From the collection of Baron de Bondi, * * * Paris.

Napoleon assumed the title of Emperor of France and King of Rome on May 18, 1804. He was crowned Emperor of France, Dec. 2, 1804; Pope Pius VII performing the coronation ceremony. On May 26, 1805, he was crowned King of Italy in the Cathedral at Milan. He was born at Ajaccio on the Island of Corsica, August 15, 1769. This painting shows him at the age of thirty-five and practically at the pinnacle of his greatness. In 1783 when but fourteen years of age, he entered the Royal Military College at Paris. In 1792 he became captain of artillery. In 1795 he was made commander-in-chief of the armies of France. As early as 1800 he was practically ruler, and a little later was made consul for life. After he became emperor and king, he established all the etiquette of royalty, and introduced many practices marked by ostentation and parade. He was finally defeated by the English under Lord Wellington, at Waterloo, on June 18, 1814, and was condemned to exile on the Island of St. Helena, arriving there Oct. 16, 1814, and died there, May 5, 1821.

Gerard was a favorite portrait painter with Napoleon as early as 1800, and painted several very important portraits, not only of Napoleon, but also of Josephine.

In this splendid portrait, he is represented as seated upon the throne,

attired in a magnificent imperial carmine robe, decorated with bees, and trimmed with gold braid and royal ermine. He is crowned with a laurel wreath and holds in his left hand a wand of authority, while the right hand is raised in the attitude of command. The throne chair is elaborately carved with imperial eagles and figures representing religion and civil authority.

The bee was adopted by Napoleon in lieu of the fleur de lis of the French Monarchy.

No. 140—"Napoleon Wearing Hat."

31x24½.

From the collection of the Duchess de Berry, Paris, 1837.

Showing in profile the thin lips and powerful chin indicative of that aggressiveness and tenacity of character so pronounced in every phase of his illustrious career. The hat entirely covers the splendid forehead, but beneath we see the piercing eye, the long Grecian nose, and the well formed shell-like ear. He wears a blue waistcoat with white front, decorated with epaulets and the badge of the "Legion of Honor," of which he was the founder. As Gerard was appointed by Napoleon as his court painter, some four years before the latter's coronation, it is most likely that this portrait was painted between 1800 and 1804.

GELDER (Arnold de).

Dutch Painter.

Born at Dort, 1645. Died, 1727.

"He, like Rembrandt, painted portraits and historical subjects showing the same choice of form and same fascinating charm of color. Many of DeGelder's portraits have been attributed to Rembrandt. He was a fine colorist, fond of picturesque effects and had a broad and masterly touch."

—*Cyclopedia of Painters and Paintings*.

"He became a disciple of Rembrandt, under whom he made so great a proficiency as to approach very near that famous artist. Nor is it in any way surprising that in his coloring, handling and freedom of pencil, he should so exactly imitate his master, since he resembled him also in his manner of thinking; though many of Rembrandt's disciples quitted his style on quitting his school. DeGelder adhered to it as long as he lived."

—*Pilkington's Dictionary of Painters*.

"Endowed with a similar feeling for the art, he seems, like his master, to have only appreciated its beauties as they related to the harmony of color and the magical effect of a judicious management of the chiaroscuro; little solicitous of the higher considerations of correctness of design and dignity of character. Like Rembrandt, he painted portraits and historical subjects in which he exhibits the same uncouth choice of forms, with the same fascinating charm of color, the same eccentricities and defects, with his admirable conduct of light and shadow and the richness and spirit of his pencil. * * * He was the most successful in his portraits, some of which are not unworthy of Rembrandt, and are frequently attributed to that master."

—*Bryan's Dictionary of Painters and Engravers*.

"He acquired the elements of design under Samuel van Hoogstraeten, but afterwards went to Amsterdam and entered the school of Rembrandt. He became one of the most accomplished imitators of the style of that master, and his works exhibit the same magical coloring and admirable chiaroscuro, producing an effect which captivates the beholders and counterbalances the uncouth choice of forms and impropriety of costume."

—*Spooner's History of Fine Arts.*

No. 141—"The Blind Simeon and Christ Child in the Temple."

39½x46½.

From the collection of Sir Wm. Cunliffe Brooks.

This most fascinating painting follows in every detail the style and finish of Rembrandt, the same fascinating charm of color and the same richness and spirit of pencil.

Mary has taken the infant Jesus into the temple to make an offering for him according to the Mosaic Law, and aged Simeon, whom God has promised should not die until he had seen his glory, meets her and taking the Child up in his arms blessed God, and said, "Lord, now lettest thou thy servant depart in peace according to thy word, for mine eyes have seen thy salvation." In that sweet upturned face, with its silken beard thinned by age, is more of expression, more of soul, than seems possible to portray with color and brush. The modest mother prayerfully listens to the magic words of this father of Israel, while even the Divine Infant appears to realize the solemnity of the occasion.

GERICAULT (Jean Louis Andre Theodore).

Born at Rouen, September 26, 1791.

Died at Paris, January 18, 1824.

History and animal painter.

Pupil of Carle Vernet and of Guerin.

In 1817, after serving in the army three years, he went to Italy and studied in Rome and Florence.

"Theodore Gericault, a pupil of Carle Vernet and Pierre Guerin, died very young, but he played an important part in French art, and exerted much influence on the whole school." —*D'Anvers' Elementary History of Art.*

No. 142—"An Old Friend."

15x18.

The artist under this title aptly presents the picture of the faithful old family horse. A sleek, well-kept, light roan horse, stands lazily eating at the manger of a modest, but comfortable stable, which demonstrates that he is not only considered as "An Old Friend," but that his friendship and faithfulness are fully appreciated by those whom he has served. Light from an unseen window shines fully upon his side, showing the artistic coloring, and the artist's studied attention to detail and finish.

GREUZE (Jean Baptiste).

Born at Tournus (Saone-et-Loire), August 21, 1725.

Died in Paris, March 21, 1805.

French school; genre and portrait painter; pupil in Lyons, of Grandon, and in Paris, of the Academy, in 1755.

"His works are highly valued for their exquisite coloring, particularly his carnations, and for the fine models of his heads and countenances. His pictures are full of life and sensibility, and his heads of young girls possess a charming innocence and simplicity that deserves the highest praise. His works are highly prized and bring large prices."

—*Spooner's History of Fine Arts.*

"One of the most distinguished painters of the modern French School. He displayed preeminent talent in domestic, moral, and affecting subjects."

—*Pilkington's Dictionary of Painters.*

"His style is eminently French, and he may be considered as one of their best colorists; a quality in his pictures that can be recommended for imitation.

"His pictures are highly prized by his countrymen, and no less so by English amateurs. Enormous prices have been given for them in public sales."

—*Bryan's Dictionary of Painters and Engravers.*

No. 143—"Benjamin Franklin."

28½x23.

This portrait of Franklin was painted upon his order in 1775, and presented by him to Archibald Hamilton Rowen.

In 1832, he began the publication of the famous "Poor Richard's Almanac." To him is due the founding of the Philadelphia Library, now one of the largest in America. He continued to rise in the estimation of the community until he was deemed worthy of the highest honors his country could bestow.

In 1736, he was Clerk of the General Assembly of Pennsylvania.

In 1737, Postmaster of Philadelphia.

In 1753, Deputy Postmaster General for the British Colonies.

From 1757 to 1762, he was in England pleading the cause of the Colonies before the Privy Council, and prevailed.

As early as 1752 he had made extensive experiments in electricity and wrote several scientific articles which were translated into several languages. From 1764 to 1775 he was again in England as an Ambassador from the Colonies, and on his return in 1775, was unanimously elected as a delegate to the second Continental Congress. He was one of the committee chosen to frame the Declaration of Independence, which he signed, with others, on July 4, 1776. In 1776, he was sent as Ambassador to the court of France. In 1785-6-7, he was chosen President of Pennsylvania. He was a delegate in 1787 to form a constitution of the United States. His last public act was the signature of a memorial to Congress, by the Abolition Society, of which he was the president. He died in Philadelphia, April 17, 1790.

No. 144—"Ideal Head."

Oval, 21x17.

From the collection of Comte Raoul de Armand.

Greuze "was noted for his fine heads and countenances," and in this small oval he has in a manner most remarkable shown his right to be so regarded. The face in addition to the well formed and beautiful features, has in it a world of charming innocence, simplicity and character. The really "ideal head" adorned with a luxuriant growth of rich auburn hair, is well poised upon a truly feminine neck. Drapery of some soft white material constitutes the dress, showing to advantage a form no less ideal than the shapely head. It is said that he excelled in his portraiture of young women, and was known as one of the greatest of the French colorists, both of which are truly exemplified in this fine portrait.

No. 145—"Madam le Doux."

19½x23.

She was the wife of Claude Nicolas le Doux (Ledoux), a remarkable French architect, born at Dormans in 1736. He published a valuable treatise on architecture; the most remarkable monuments of his inventive genius are the Batteries of Paris. He and his estimable wife, it is believed, were lifelong friends and admirers of Greuze. Le Doux died in 1806, the year following the death of this eminent painter. The finely modelled head, the charming simplicity of countenance, and splendid coloring, are unfailing evidence of Greuze's brush and pencil.

No. 146—"Study of Young Girl's Head."

16x12¾.

The artist has chosen for the subject of this picture a round-faced, blue-eyed lass about sixteen years of age. The slightly turned up nose and general contour of the face, indicates a roguish disposition, although the intelligent eyes have a dreamy faraway look that marks her as a thinker and as one not over frivolous. The head slightly inclined to the left, is crowned with a profusion of soft brown hair, partially covered by a veil falling gracefully over the back and shoulders. She is gowned in a blue and gold striped dress, with scarf of some soft white material over the shoulders and about the low-cut neck.

GEROME (Jean Leon).

French School.

Born in Vesoul, May 11, 1824.

Medals at Paris.

Legion of Honor 1855, Officer 1867, Commander 1878, Member of Institute 1865, Professor in Ecole des Beaux Arts 1863.

History and Genre Painter.

Pupil of Paul Delaroche and of Gleyre.

"Failed to obtain the Prix de Rome, but obtained third class medal for his 'Cock Fight' in 1847, and increased his reputation by his 'Anacreon' in the following year. Then visited Russia where he painted a successful picture of Russian Musicians; and then Egypt, whence he brought back valuable material afterwards treated (1857). Since this period he has painted a variety of subjects, ancient and modern, which have gained him a place as one of the best known modern French painters."

—*Cyclopedia of Painters and Paintings.*

No. 147—"The Alchemist."

18½x23.

Alchemy was at various ages practiced in nearly every country of Europe, Asia and Africa. The artist gives us the interior of an Arabian house. On benches along the farther side of the room, two women sit in earnest conversation, while a young man plays upon the guitar. Near the center of the room a princess sits upon an inverted pottery crate busy at some fancy work. At the left the alchemist works over his fire and melting ladle, while the Arab prince watches each chemical change, expecting, no doubt, to find there the philosopher's stone, by which life might be prolonged and youth renewed, or something equally as mysterious and wonderful. The profoundest mystery attended all the experiments, and the more obscure the ideas, the more mystifying and symbolic the language of the alchemist. The bright colors of the costumes, the weird light and the unique portrayal of the mysterious, complete a beautiful and fascinating picture.

GHIRLANDAJO (Domenico del), Maker of Garlands.

Born at Florence, 1449.

Died there Jan. 11, 1494.

Painted historical subjects and portraits.

Florentine School.

"He proved one of the most distinguished artists of that early period, both as a mosaicist and painter. His design was more graceful and correct than was usual in his time and the expression of his heads is superior to any painter that has preceded him. He was the first of the Florentine painters who, by a judicious attention to perspective, gave to their works the appearance of verity and depth."

—*Bryan's Dictionary of Painters and Engravers.*

"He was invited to Rome by Sextus IX, who employed him in the Sistine Chapel, where he painted two pictures. He was the founder of a very distinguished school which has produced many eminent artists and he claims to be one of the instructors of Buonarroti."

—*Spooner's History of Fine Arts.*

"He lived between the time of Masaccio and that of Michael Angelo, and his works differ essentially from theirs. They are chiefly large frescoes representing sacred subjects, into which he introduced the portraits of distinguished Florentines, either as spectators or as actually taking part in the scene represented. * * * As a painter in fresco he became one of the greatest as regards technical skill and facility of expression."

—*Painters and Their Works.*

No. 148—"Laura de Sades."

28x23½.

From an old Italian collection.

The lady love of Petrarch, the great poet, pronounced a genuine painting of this noted artist. The features are clearly and delicately outlined. The flesh tints are still almost perfect, although upwards of four centuries have elapsed since the canvas left the artist's easel. She stands by an open door holding an apple and a red carnation, no doubt presented to her by Petrarch, whom one can imagine standing just outside the door.

GIRODET (de Boussy Anne Louis). (Girodet Trioson.)

French School.

Born at Montargis, January 5, 1766.

Died in Paris, December 9, 1824.

History and Portrait Painter.

Pupil of Luquin and of David.

Grand Prize in Rome, 1789.

Ten years prize for History, 1810.

Member of the Institute 1815. Legion of Honor 1816.

Louis XVIII ordered the cross of the Legion of Honor to be placed on Girodet's coffin."

—*Cyclopedia of Painters and Paintings.*

"His greatest work 'Une Scene du Deluge' is one of the finest examples of the modern French School."

—*Painters and Their Works.*

"Like David himself and most of his disciples, Girodet lacked a mastery of color. His power of drawing was his forte, and to this is due the charm of many of his works."

—*Bryan's Dictionary of Painters and Engravers.*

No. 149—"Hortense, Mother of Napoleon III."

28x23.

From collection of the Duchess de Berry.

Her maiden name was Hortense Eugenia de Beauharnais. She was born in Paris in 1783, being the daughter of Alexander Viscomte de Beauharnais, and Josephine Tascher, who afterwards became the wife of Napoleon Bonaparte and Empress of France. In the year 1802, against her own inclinations, her mother gave her in marriage to Louis Bonaparte, with whom she did not live happily. In 1806 her consort was made King of Holland and Hortense, his queen. Hortense was the mother of three sons, the two first of which died in infancy, the third was Charles Louis Napoleon, who became Emperor of France in 1852, under the title of Napoleon III. Hortense was the author of one of the favorite national songs of France, entitled "Partant pour la Syrie." She died in 1837.

GROS (Antoine Jean, Baron).

Born in Paris, March 16, 1771.

Died in Paris, June 27, 1835.

Named member of the Institute, 1816.

Counsellor of the Royal Museum, 1816.

Professor of Ecole des Beaux Arts, 1816.

Order of St. Michael, 1819.

Legion of Honor, 1828.

"In 1796 he was presented to General Bonaparte at Milan and obtained his favor by painting him on the bridge at Arcole. The General had the picture engraved by Longhi, gave the plate to Gros, appointed him on the commission charged to select works of art for France. * * * Up to 1812 he painted battles of the Empire and portraits, then was commissioned to paint the cupola of St. Genevieve which he finished in 1824, when he was ennobled."

—*Cyclopedia of Painters and Paintings.*

"Although Gros was in one sense always a strict adherent to the canons of classicism, yet he was one of the first of David's pupils to abandon classic and mythological scenes. It has been aptly remarked that he painted classic forms underneath modern costume. His style is bold and full of moment, and his coloring, though not unfrequently exaggerated, is a great improvement on the coldness of the founders of the Classic School."

—*Painters and Engravers.*

No. 150—"Napoleon Bonaparte."

26x22.

From the collection of Duke de Guise, Nancy, France.

Baron Gros was first introduced to Napoleon at Milan, about May 15, 1796. Napoleon and his army had captured the city and he had ordered that all of the principal works of art found in the historic city be gathered and shipped to Paris, and it was no doubt in this connection that Gros secured his introductions. Soon after the fifteenth day of November, 1796, Gros gained Napoleon's favor by painting him "On the Bridge at Arcole." Before this, however, the artist had sketched and painted his portraits and, no doubt, this picture was painted about that time. He wears the white trousers and vest with blue over jacket, decorated with epaulets and badges of honor.

No. 151—"King Charles X."

21x17.

King of France, born at Versailles in 1757; was the son of the Dauphin (who was the oldest son of Louis XV) and was the youngest brother of Louis XVI. In 1773, he married Maria Theresa, of Savoy, daughter of the King of Sardinia, by whom he had two sons. He constantly opposed all concessions to the Revolution and joined the Royalist Emigration in 1789. After Bonaparte had ceased to reign, Count d'Artois (afterward King Charles X) en-

tered Paris with the allied armies. He ascended the throne September 16, 1824, under favorable circumstances. He was unfortunate with his ministries, however.

In March, 1830, the Chamber voted an address hostile to the ministers. The King and Cabinet then resolved on a coup d'etat. On July 25, 1830, they issued the ordinances which infringed the charter, and caused an expulsion of the Monarchy. After a bloody contest of three days' duration in the streets of Paris, between the people and the army under Marmot, the Revolution was completed on the 30th of July, and the Bourbon dynasty ceased to reign. Charles abdicated in favor of his grandson, the duc de Bordeaux, retired to England and died at Goritz, in October, 1836. His intellectual capacity was small, and Lord Brougham represents him as a furious bigot, and a declared enemy of liberty.

GUARDI (Francesco).

Born in Venice, in 1712.

Died in 1793.

Venetian school; architecture and landscape painter.

Pupil and imitator of Canaletto.

"He painted many views of Venice, which, though less precise in perspective and architectural detail than those of his master, are charming in style and execution."

—*Cyclopedia of Painters and Paintings.*

"As the number of his pictures was very great, they were sold for low prices until about forty years ago. Since then the spirit with which they are executed and the force of coloring have caused them to rise enormously in value."

—*Painters and Their Works.*

No. 152—"Venice Looking Seaward."

19x24.

In the foreground, and extending far away to the left, is one of the grand canals, dotted with gondolas and other small craft, some far out to sea, while others lie lazily near the shadows of the great palaces upon the right. The tall steeple, just behind the mosque-like building, marks the location of the palace of the Doges, while just to the right is seen the upper portion of the grand cathedral.

Although Guardi painted many Venetian scenes, few of them equal this splendid production.

HALS (Frans).

Dutch School.

Born in Antwerp, 1584. Died in Haarlem, 1666.

Portrait and genre painter of great renown. Pupil of Marel Van Mander.

"He was never prosperous, despite his long and active life, and his unusual talent which excited Van Dyck's admiration. In 1664, reduced to sheer

want, he was supported by the municipality and pensioned. Flesh coloring unequalled, handling broad and masterly and vigorous. Pictures unequalled in merit."

—*Cyclopedia of Painters and Paintings.*

"His parents were descendants of an old patrician family at Haarlem. * * * No record whatever is preserved of the painter's early years at Antwerp, nor has any authentic work by him during that period been preserved. * * * When the painter was past thirty-five years old, he appears with his first important picture, and that a masterpiece, the "St. George's Shooting Guild at Haarlem." This remarkable circumstance remains unexplained, as do other facts in the painter's life, which has been handed down to us in meager outline. * * * The genius of Hals which for over a century was so far forgotten that some of his finest portraits were sold for a few pounds or even florins, is now once more fully recognized. In his power of setting down the momentary changes which pass across the human face, especially the expression of laughter and merriment, no man yet has equalled. As a master of brilliant brush work, and in the consummate power of his handling, he stands second, if second, to Velasquez alone. * * * In his earliest period, we have magnificent portraiture indeed, accompanied with certain over-clearness of definition and ruddiness of color. In the middle period we have a great fusion of tones, and more atmosphere, while in the third period brilliant and masterly to the end, he has almost abandoned the use of color for a masterly scheme of black and white."

—*Painters and Engravers.*

"The family of Hals was one of the oldest in Haarlem as Claes Franszoon Hals is mentioned in the register of that place in 1350, and from that date there are entries of the births, marriages and deaths of his descendants down to 1674. Among them was Pieter Hals Clasz, who married in 1579, Lysbeth Copes. These were the parents of Frans Hals, the painter. * * * Frans Hals appears to have been the first Dutchman who practised in Holland the free manner of painting adopted by Rubens and Van Dyck. * * * The heads are painted with a lightness and decision yet sufficient solidity, giving them a wonderful appearance of that joyous life which was the result of the freedom of wealth that then existed in Holland. Both Rubens and Van Dyck had a very high opinion of Hals' talent as a painter, and when the latter visited Holland, he urged Hals to accompany him to England."

—*Painters and Their Works.*

No. 153—"Bergomaster of Haarlem."

48x36.

This painting was purchased about 1840-50 from a fine old collection in central Europe, and at the death of the owner, about twenty years ago, was, with several other important paintings, placed in storage vaults where they remained many years. The picture was purchased so long ago and the purchaser has been dead so many years that information as to its history and purchase is not now obtainable, but would be of value and interest.

The old burgomaster sits with left hand upon the arm of his chair while the right arm rests upon a small table covered with a red cloth. Upon the table is a leather-bound book and a small paper weight upon which is the painter's mark "F. H. 1661." The table and book were objects almost invariably introduced into this master's portrait work. While the picture has

become darkened by time, it is much better preserved than many paintings of the same age. The hands have probably never been excelled by any master; and the smiling face with cropped beard is truly as natural as color and brush could possibly produce.

HAMMAN (Edouard Jean Conrad) - - - - - Paris

Born at Ostend, 1819.

Pupil of the Art Academy at Antwerp and DeKeyser.

Settled in Paris, 1846.

Gold medal at Brussels in 1848.

Chevalier of the Order of Leopold of Belgium, 1854.

Medals at the Salon, 1853, 1859 and 1863.

Medal. Exposition Universelle, 1855.

Cross of the Legion of Honor, 1864.

Hors de Concours.

"His historical works, generally representing some well known episode, are remarkable for simplicity of design and grace of execution. In the brilliance and harmony of his coloring he sometimes almost equals his great master, N. DeKeyser, but in the general style of his genre paintings, he has adopted the French rather than the Belgian manner." —*Viardot*.

No. 154—"Haydn's Inspiration for the Seasons and Creation."

29½x41.

Haydn, while crossing the English Channel on his last visit to London, encountered a terrific storm. He was so impressed with the play of the elements, that, it is said, he was inspired to compose his celebrated oratorio, "The Creation," and the cantata, "The Seasons."

HAMILTON (James) - - - - - Ireland

Born in Ireland, 1819. Died, 1878.

Studied in Philadelphia and in England.

Was selected by Dr. Kane as illustrator on his

Arctic Explorations.

Particularly successful for his marine views.

"But our ablest marine painter of this period seems to have been James Hamilton, of Philadelphia, who was beyond question an artist of genius. He was inspired with a genuine enthusiasm for the sea, and rendered the wildest and grandest effects of ocean with breadth, massiveness and power. We have no marine painter about whose works there is more of the raciness and flavor of the blue water." —*Benjamin's Art in America*.

"Displaying a talent for art, he adopted it as a profession while still a young man. He was assisted by John Sartain and other Philadelphia gentlemen. * * * In 1854 he went to England spending some time in London. He returned to Philadelphia in 1856 and having turned his attention to drawing upon stone and wood, he furnished the illustrations for Dr. Kane's "Arctic Explorations," "Arabian Nights," "Ancient Mariner," and other popular works."

—*Artists of the Nineteenth Century.*

"Hamilton's style is bold; he does not aim at high finish; but he is the reverse of little, and aims to give emphatically his own feeling and sense of a subject."

—*Tuckerman's Book of the Artists.*

No. 155—"After the Storm on the Coast of Newfoundland."

29x43½.

The storm is past, and the welcome sunlight breaks over the bank of departing clouds, bringing to view a number of unfortunate fishing boats more or less damaged by the fury of the wind. The sullen rumble of the storm can still be heard above the roar of the maddened sea, now seething, and boiling; its mountainous billows still threatening to engulf the few remaining ships, while wrecked portions of the more unfortunate are being tossed and further broken by the relentless waves. The gulls dipping low, shriek defiance to the storm and sea, as the sailors manfully right their boats and steer for home and safety. The picture is well drawn, artistically finished and filled with enthusiasm, life and power.

HARPIGNIES (Henri).

Born at Valenciennes, July 28, 1819.

Landscape painter.

Pupil of Achard.

"Both in oil and water-color this artist stands in the first rank of living French painters. His water-colors have the strength and breath of the English school."

—*Cyclopedia of Painters and Paintings.*

"Henri Harpignies is also successful in poetic interpretation, as in his 'Evening on the Roman Campagna.'"

—*Radcliffe's Schools and Masters of Painting.*

"His landscapes are broadly treated, with great firmness of touch; are full of truthfulness, light and great vigor."

—*Stranahan's History of French Painting.*

"Harpignies, although not destitute of a certain stiffness or lack of mechanical freedom in his handling, still renders the grander effects of nature with majesty."

—*Benjamin's Contemporary Art in Europe.*

No. 156—"A Morning Scene Near the Forest of Fontainebleau."

24x32.

From the Forbes Collection, London.

This is one of the most beautiful and refined of all this painter's works. It has all the refined, poetic feeling of a Corot, yet in the weird and peculiar

style of this artist, and was painted in his best period, about 1880. It came from the Forbes collection in London and was the finest of fourteen important pictures owned by Banker Forbes in his well-known collection. The picture will stand comparison as a landscape with any of the refined and real impressionist painters of modern times. He stands alongside of Corot as the greatest of the Barbazon painters, and is the last remaining one of that celebrated school.

No. 157—"Another Scene Near the Forest of Fontainebleau."

24x32.

From the Forbes collection, London.

Represents a pastoral scene with some peasants and their present cottage in the beautiful poetic style of this noted painter. A fit companion of No. 66 of this catalogue.

No. 158—"Late Evening Scene."

30x42.

From the Forbes collection, London.

This evening scene has all of the strange, weird effect that this painter, more than any other, can give to his landscape scenes. It represents a solemn landscape scene, with the moon in the far distance, central view of the picture, with trees and shrubbery and the lonesome twilight effect scarcely to be found in the works of any other painter of the old or modern schools.

From the depths of the forest, where the night birds woo,
The mountains re-echo the owl's too-who;oo;
And far o'er the meadow, so lonely and shrill,
Comes the doleful complaint of the sad whippoorwill.

HART (James McDougal) - - - - - N. A., New York

Born at Kilmarnock, Scotland, 1828.

Brother of Wm. Hart, N. A.

Brought to America, 1831.

Studied with Schirmer, in Dusseldorf.

Member of the National Academy, New York, 1859.

No. 159—"Harvest Scene Valley of the Delaware."

10½x18½.

In the foreground, a corner of the pasture is separated from the meadow and the field of golden grain by a small brook and an old rail fence. A private roadway leads from the pasture over the brook and into the hay meadow beyond. Near by, two men are tedding the hay, while in the distance three

workmen are loading and hauling. On the left are the modest farm buildings, standing just within the group of elms that border the field of grain. Farther on, the great hills rise one after another until lost to view under the dark pall of the threatening clouds o'erhead.

No. 160—"Landscape with Cattle."

15x20.

This picture covers a large expanse of scenery and is replete with beauty and refinement. An open field or pasture, sloping gradually from the foreground to the edge of the river, which is seen in the middle of the picture. Through the center of the pasture, with its grass of delicate sunlit green, a small path may be traced to the water's edge. In the foreground some cattle are ruminating. Along the river banks are fine trees which reflect their outlines in the clear water of the stream. In the distance is a village, while in the extreme distance the blue-topped hills fade into the sky. A fine example of the old Hudson River school.

HARLOW (George Henry) - - - - - England

Born at London, June 10, 1787.

Died at London, Feb. 4, 1819.

Studied under De Cart, Drummond, and Sir Thomas Lawrence. * * *

In 1818 Harlow went to Italy, and was well received and flattered at Rome, where he was made a member of the Academy of St. Luke. He exhibited between 1804 and 1818, forty-two portraits at the Royal Academy, and five at the British Institution.

He worked with great rapidity, and made at Rome a good copy of Raphael's "Transfiguration," the same size of the original, in eighteen days.

Harlow's best works are his small portraits, and those done with a pencil and having the faces slightly tinted.

—*Painters and Their Works*, Vol 1, P. 518.

No. 161—"Miss O'Neil as Juliet."

40x25.

Miss O'Neil was a noted English actress in the early part of the nineteenth century. The picture is one of those delicately penciled portraits of this renowned painter. The tinting of the face is very delicate, yet most natural, while the gown and laces are rich, both in color and light effects.

This is considered one of the best of Harlow's portraits.

No. 162—"Playmates."

43½x33½.

From the Carleton Galleries, London.

A golden-haired boy with black hat and plume is sitting upon the marble step, caressing his pet dog. On the right, sitting upon the floor, her left

arm resting upon a foot-rest, is a girl but little older than her playmate. The boy is neatly dressed in a soft brown suit, cut low at the neck and trimmed with dainty lace; while the little girl wears a white dress of soft, gauzy material, modestly trimmed with bows of small ribbon of purple, green and white. The children are beautiful, resembling each other to a marked degree, and it is believed they are portraits of the artist's own children. The expression in the face of the mischievous dog would indicate that he was anxious for the children to "start something." Considered a splendid example of Harlow's work.

HELST (Bartholomeus Van der).

Born at Haarlem (or Dordrecht), in 1613.

Died in Amsterdam, buried Dec. 16, 1670.

"Dutch school; portrait painter, either studied under Frans Hals or took him as his model, and became one of the greatest portrait painters of his time. Lived chiefly at Amsterdam, where in 1654 he and Nicolaas van Helt-Stokade founded the guild of St. Luke."

—*Cyclopedia of Painters and Paintings.*

"His instructor is not mentioned, but he painted subjects of history in an excellent style, and as a portrait painter he ranks among the ablest artists of his country.

"His works are highly prized for correct drawing, lively and true expression of the figures and countenances, and admirable coloring."

—*Spooner's History of Fine Arts.*

"A very eminent portrait painter, born at Haarlem in 1613. The Dutch biographers do not inform us by whom he was instructed, but he is deservedly considered as one of the ablest artists of his country. That his talents were of no ordinary cast may be presumed from Sir Joshua Reynold's description of his celebrated picture in the stadthouse at Amsterdam. 'The best picture in the house,' says that judicious critic, is painted by Vanderhelst."

"This is perhaps the first picture of portraits in the world; comprehending more of those qualities which make a perfect portrait than any other I have seen; they are correctly drawn, both heads and figures, and well colored, and have a great variety of action, characters, and countenances; and those so lively and truthfully expressing what they are about, that the spectator has nothing to wish for."

—*Bryan's Dictionary of Painters and Engravers.*

"He sometimes employed his pencil on historical subjects, and the landscapes which he introduced into those compositions are always in good taste, and designed with great truth to nature. But his chief merit consisted in portraits, which he designed in an agreeable style, with a light, free touch, and a mellow pencil, with bright draperies and beautiful coloring. Many of his countrymen do not hesitate to compare him with Vandyck."

—*Pilkington's Dictionary of Painters.*

"In the opinion of many good judges, Bartholomeus Van der Helst, as a portrait painter, ranks next to Vandyck.

"Fine portraits by Van der Helst are to be found in all the great galleries of Europe, and even in many private collections."

—*Painters and Their Works.*

No. 163—"Portrait of a Lady."

42½x34.

This is a signed painting from one of the old collections of Europe, is of the age of Van der Helst, and has every attribute, even to the family crest or coat-of-arms of one of the prominent houses of Europe, so carefully painted in the corner of the picture, which, with the dress and bearing of the lady, and the refined and characteristic drawing and coloring characteristic of this artist, altogether indicate and seem to insure its genuineness as a work of this most prominent of all the artists of his time.

HERMANN (Leo)

France

Born at Paris.

Pupil of the Ecole des Beaux Arts.

No. 164—"The Good Story."

8½x11.

Leo Hermann's "Good Story" made him noted as an artist. One of the Goupil's "Hundred Masterpieces of French Art."

Two portly monks, round of face and rotund of person, sit before a table in a well furnished apartment. One is reading from a small volume which he holds in his hand. The other, in an ecstasy of laughter, leans back in his chair speechless.

HENNER (Jean Jacques).

Born in Alsace, 1829.

Died, 1905.

His paintings are marked II. Henner. Pupil of Drolling and Picot; won the Grand Prix de Rome in 1858.

—*Cyclopedia of Painters and Paintings.*

He sent to the Salon in 1878 "A Dead Christ" and "The Magdalene." The last was much praised by Roger Ballu, in the "Gazette des Beaux Arts," July, 1878, who says: "How can we describe the ineffable poesy of this figure, modeled in full light, the flesh of which has the agreeable brilliancy of a white camellia opening itself to the sun * * * you may accuse me of enthusiasm if you wish, but I was ravished at the sight of this 'Magdalene!' it might take its place in a museum. and proudly regard a Correggio."

No. 165—"Portrait of Grand Opera Singer."

24x18.

This is one of Henner's strongest portraits. The delicate flesh tints, the strong, beautiful features, the splendid pose, and the profusion of golden hair, together with the elegant draperies, make up a beautiful woman. The dark background causes the whole portrait to stand out in almost full relief. The color arrangement is most harmonious and pleasing.

The wonderful flesh of his "Magdalene," which Ballu likens to the "brilliance of a white camellia opening itself to the sun," is given to the face and figure of this painting, and while other details necessary to produce a perfect picture are not lacking, yet this pearl-like flesh is the potent factor in the composition of this strong attractive picture.

No. 166—"A Reverie."

19x17.

A maiden sits beside her table,
Still and fair as marble cast;
Are her thoughts about the future.
Or simply day dreams of the past?
Eyes wide open, yet see nothing;
Ears alert, yet hear no sound;
All her being simply dreaming,
In a reverie profound.

One of Henner's most interesting pictures.

HEEMSKERK (Egbert Van). (The Elder.)

Born at Haarlem in 1610.

Died in 1680.

Called "The Peasant."

Dutch School.

"He painted the interior of Dutch alehouses with boors regaling or quarreling, of which there are two examples in the Louvre and one in the Hermitage at St. Petersburg. These subjects he painted with some ability."

—*Bryan's Dictionary of Painters and Engravers.*

"Painted genre and merrymakings. There are two pictures by this artist in the Louvre, which are much in the manner of Teniers and Brouwer; the drawing is correct, the coloring transparent, and the execution light and spirited."

—*Painters and Their Works.*

No. 167—"Market Day at the Country Inn."

Painted at Amsterdam about 1665. Like all of this artist's works, this is a scene of revelry. On the right is the quaint country inn, with its spacious yard filled with men, women and children from the country-side. It is market day, but only a remnant of vegetables remain and nearly all give themselves over to eating, drinking, dancing and to games. One young man in his enthusiasm embraces the buxom bar-maid, entirely unnoticed by the group watching the game of ten-pins. On the left, some of the villagers are cutting and shocking a field of grain. The figures are well drawn, the color arrangement very good, and although the subject is not elevating, yet the execution is spirited, making an interesting picture.

HOGARTH (William) - - - - - England

The first great English painter.

Born in London, December 10, 1697.

Died there October 26, 1764.

Son of Richard Hogarth, schoolmaster.

"His power of drawing enabled him to imitate the forms within his own range of art—to seize their expression and character—and to endow them with truth and nature. His color was simple and pleasing, not wanting in harmony, his work well and carefully finished."

—*Redgrave's Dictionary of Artists of the English School.*

"Thackeray delineated in words the society which the artist shows us in color. This was ever the bent of Hogarth's genius. He might fail as a painter of history, but never as a painter of life. He loved to 'point a moral' as well as 'adorn a tale,' and the moral was always a dramatic warning against vice.

"The distinctive art history of Great Britain really begins with Hogarth."

—*Radcliffe's Schools and Masters of Painting.*

"England did not produce a first-class master of genre until the eighteenth century, when such a one appeared to William Hogarth."

—*Lubke's History of Art.*

No. 168—"Hogarth's Portrait of His Wife."

31x20.

Painted about 1730. Hogarth was noted more for his character scenes and representations of the customs of the times than as a portrait painter. But of late years his portraits have become as highly appreciated as those of any of the English artists. This one in particular, is fine and rich in tone, the lace cap and large lace collar being beautifully painted. The background is also very fine. The flesh tones are natural. It is altogether one of the finest portraits of any of the old English artists.

HOBBEEMA (Minderhout).

Born 1638. Died at Amsterdam.

Buried Dec. 14, 1709.

Dutch School.

"His style was similar to that of Ruysdael, with a richer and more harmonious system of coloring. His subjects are usually of a humble character and his execution proves him to be a close student and follower of nature. He is considered one of the greatest masters of landscape art. Some of the landscapes are enlivened with figures by Pieter Bouts, Adrian Van der Velde, Berghem, Storck, B. Gael, and others. The works of Hobbema are now exceedingly scarce and very valuable, most all being in England at the present time.

"Formed himself under the influence of Jacob van Ruysdael. Much neglected in his lifetime, and little esteemd, this painter now takes rank as one of the greatest masters of landscape art, thanks to the initiative of England, where nine-tenths of his works are to be found."

—*Cyclopedia of Painters and Paintings.*

"He resided at Amsterdam, and lived on terms of intimacy with Nicholas Berghem, A. Vand der Velde, John Lingelbach, and Ruysdael, who are said to have adorned his landscapes with figures and animals. His style was similar to the latter, with a richer and more harmonious system of coloring. His subjects are usually of a very humble character, often representing a cottage embosomed in a clump of trees, with a sandy road leading through a wood, and a brook or small lake. His pictures are executed with charming simplicity, and he is not surpassed by any Dutch painter for pure and chaste tints, finish and freedom of touch and intelligence of chiaro-oscuro."

—*Spooner's History of Fine Arts.*

No. 169—"The Old Mill."

28½x38½.

From Collection, Ruston Hall, Northamptonshire.

The first glance at this remarkable painting captivates the lover of the beautiful in tone and finish, while the harmony of coloring has scarcely ever been surpassed.

A quaint old mill is seen, almost hidden by the overshadowing trees which fringe the shores of the small stream and casting their shadows into the placid waters of the millpond with such idealistic splendor as to all but rival nature itself. Far across the fields and meadows is seen a modest farm house, and the whole overshadowed by the fleecy clouds and hazy sky of a quiet summer's day, marks this a finished picture of a master painter.

No. 170—"A Wooded Landscape."

21½x31.

From Adrian Hope Collection.

In the foreground several clumps of beautiful trees and a winding roadway leading back to some neat little cottage homes almost hidden by the green shrubbery; the same wooded landscape continues until lost to view through the dense foliage and shadows of the overhanging trees. A hunter with his dog and gun are seen in the roadway. The rich coloring and artistic shadows make an attractive and interesting picture.

HOLBEIN (Hans The Younger).

Born in Augsburg, in 1497, died in London between Oct. 7 and Nov. 29, 1543.

German school; history and portrait painter.

Son and pupil of Hans Holbein the elder.

"The wonderful series of 89 portraits in red chalk and India ink by

Holbein in the royal collection at Windsor, are in themselves sufficient to stamp him as one of the greatest of all masters in portraiture."

—*Cyclopedia of Painters and Paintings.*

"This most celebrated artist was the younger son of the elder Hans Holbein, of Augsburg."

—*James's Painters and Their Works.*

"Was not only the greatest German exponent of the realistic school, but one of the first portrait painters of any age; and, moreover, one to whom the British school of painting owes more than to any other master. Inferior in grandeur of style and fertility of imagination to his great cotemporary Durer, he excelled him in truth to nature, in feeling for physical beauty, and in command over all the technical processes of his art."

—*D'Anvers' Elementary History of Art.*

"It has been the lot of few to have their merit so munificently rewarded, or to whose fame posterity has paid the tribute of more honorable testimony.

"The portraits of Holbein are distinguished by a pure and simple design, peculiarly characteristic of his model, his carnations are tender and clear, and his heads, without much shadow, have a surprising relief."

—*Bryan's Dictionary of Painters and Engravers.*

"Holbein was soon presented, and Henry immediately took him into his service, assigning him apartments in the palace, with a liberal pension, besides the price of his pictures. Holbein painted the portrait of the king several times, also the principal personages of the court, and many others of the nobility.

"His portraits are distinguished for a pure and simple design; his carnations are tender and clear, with a peculiar enamelled bloom; and his heads, without much shadow, have a surprising relief. He generally painted on a green ground; in his small pictures often on a blue.

"There are a great number of genuine portraits by Holbein, in the mansions of the nobility throughout England."

—*Spooner's History of Fine Arts.*

"His portraits up to this time all display that uncommon facility for seizing character which his father enjoyed before him, and which he had inherited in an expanded form. No amount of labor, no laboriousness of finish—and of both he was ever prodigal—betrayed him into loss of resemblance or expression. No painter was ever quicker at noting peculiarities of physiognomy. * * * His method was to the very last delicate, finished and smooth, as became a painter of the old school."

—*Encyclopedia Britannica.*

"He very early attained great technical skill, and evinced a rare power of drawing—lifelike, full of character and truthful.

"Unsurpassed as many of the highest qualities of portrait are, especially in his lifelike character, he was no less so in the originality, variety and power of his designs."

—*Redgrave's Dictionary of Artists of the English School.*

"Hans Holbein, the younger, called Holbein par excellence, that the true mantle of all the family genius descended; and his biography must be given more at length.

"Holbein's portraits have always great vigor and individuality. They do not evince the least imagination or soul; yet his realism is so correct,

his expression so natural, and his heads so simply, yet thoroughly and forcibly finished, that he ranks in this respect with the most renowned artists of any age or country."

—*Radcliffe's Schools and Masters of Painting.*

No. 171—"Henry VIII."

46x35.

This painting was for many years the property of one of the most prominent families in England. It was finally sold and came into the possession of Colneghi, the most reliable authority in England, perhaps, on the works of the masters. This picture was in a noted exhibition of the portraits of the family of the House of Tudor, held in Manchester, England, in 1897, and was registered, "No. 83-4. Title Henry VIII. Artist, Hans Holbein. Lent by Martin Colneghi, Esq.," as shown by the label on the back of the canvas, and the catalogue of the Exhibition. It represents Henry VIII, life size and nearly full length, dressed in his coat made of golden thread woven into the cloth and reproduced very beautifully by the painter. The king has on his rather broad brimmed hat with very little crown shown, his gloves in his hand and with all the magnificence of dress possible. An extraordinary picture and framed in wood carved frame, with ornamental figures and open Venetian carving. It represents one of the most important of the portrait works of Holbein, who is known as one of the greatest of the portrait painters, which, as Radcliffe says, makes him rank "with the most renowned artists in any age and country."

HOPPNER (John).

Born at Whitechapel, London, April 4, 1758.

Died in London, January 23, 1810.

Portrait and Landscape Painter.

Member of the Royal Academy.

"The mother of this artist was a German attendant at the palace, and his father, also a German. He entered life as a chorister in the Chapel Royal, but showing a strong inclination for drawing, George III made him a small allowance and in 1775 he was admitted into the schools of the Royal Academy. His first attempts at painting were landscapes, yet he gained the gold medal in 1782 for a painting of "King Lear." In the same year he married Miss Wright, whose mother executed portraits in wax. From that time, he devoted himself to painting portraits, and was the chief rival of Lawrence. He was much in favor with the royal family and painted many portraits of members of it.

In 1793 he was elected an associate, and in 1795, a full member, of the Royal Academy. To a certain extent, Hoppner imitated Reynolds and although his coloring was admired when his portraits were painted; owing to the use of bad materials, some of them have now become heavy and hard. He succeeded best in portraits of women and children. * * * His full-length portraits of official personages are also very good, for they stand firm upon their feet and their roles are well imagined. Pictures

and portraits by Hoppner have been sold as follows: Portrait of Mary Gwyn, 1889, \$11,810. * * * Portrait of Nelson, \$13,385. . . . "

—*Painters and Their Works.*

"By the patronage of the Prince of Wales became a fashionable portrait painter, finding a rival only in Lawrence. The Prince, the Duke and Duchess of York and many other notable personages were among his sitters. * * * Published in 1803, 'A Select Series of Portraits of Ladies of Rank and Fashion' painted by him."

—*Cyclopædia of Painters and Paintings.*

"Hoppner's style of portrait painting appears to have been founded on the study of the works of Sir Joshua Reynolds, but he was far from being a copyist. Occasionally, indeed, he imitated Reynolds' manner and formed his pictures on similar principles, but he atoned for the plagiarism by his original graces. * * * In his portraits of children, he was peculiarly happy and scarcely less so with those of ladies; but in painting men his style was too constrained.

Among his contemporaries he had a reputation for brilliant and yet mellow coloring. * * * In 1810, Lawrence in one of his letters, expressed genuine sorrow at the news of Hoppner's death; adding, however, in another place, the remark that 'the death of Hoppner leaves me without a rival.'"

—*Bryan's Dictionary of Painters and Engravers.*

No. 172—"Lady Isabella Hamilton."

26x24.

Lady Isabella Hamilton was the only daughter of the Right Honorable Sir William Hamilton, from his first wife, whom he married in 1755. Chambers, speaking of Isabella's mother, says she was a "lady of beauty, connections, amiable qualifications, and 5,000 pounds a year." Another biographer calls her a "beautiful heiress of Pembrokeshire." Duclos, secretary of the French Academy, has this to say, after his visit to Naples, 1772, where Sir William was serving as ambassador (1764-1780).

"Sir William's lady and himself in the prime of life, his daughter just opening to womanhood, beauty and accomplishments. The public respect paid to his merits, and the internal peace of his amiable family." Three years later, however, Isabella died and her mother also died in 1782. The half-length portrait was no doubt painted in 1774, during a visit of Isabella to England and Scotland and fully verifies Prof. Duclos' statement that Isabella was both accomplished and beautiful. The painting also demonstrates Hoppner's ability as a portrait painter, and the influence of the works of Reynolds.

HOOGSTRAATEN VAN (Samuel).

Born at Dordrecht, August 2, 1627.

Died there, October 19, 1678.

Student of His Father and Rembrandt.

Master of Houbraken.

"He painted portraits, landscapes, etc., with success, and wrote a good work on the theory of painting."

—*Lippincott's Biographical Dictionary.*

"History, portraits, perspective views and still life. He was the elder son of Dirk Van Hoogstraaten, and shortly after his father's death (1640) he entered the school of Rembrandt. In 1651 he went with his brother Jan to Vienna, and after visiting Rome, to London about 1663. * * * At first Samuel Van Hoogstraaten painted in Rembrandt's strong, dark manner, but afterwards he adopted one more like that of De Barre, or Pieter de Hooch and some of his pictures have been sold as being by the latter painter."

—*Painters and Their Works.*

"The first applied himself to portrait painting, and finding the dark, though vigorous, style he had acquired under Rembrandt did not please the generality of his sitters, he adopted one more clear and agreeable, and met with great encouragement in that branch at the Hague and at Dordrecht. Later on, he painted landscapes, flowers, fruit, and subjects of still-life in the style of Pieter De Hooch."

—*Bryan's Dictionary of Painters and Engravers.*

No. 173—**An Interior View."**

18½x23.

The beholder being permitted to stand at the rear of the great reception room of a palatial residence, from whence to get a view of this room, the broad veranda, and a glimpse of the beautiful terraced gardens and ground, which surround the house. A flood of golden sunlight pours in through the great windows and arched doors, lighting up the fine porch and the grand reception room within. On the right four ladies seated at small tables drink the health of the chivalrous host, while the hostess sits at the left of the door, conversing with another woman standing well back in the shadows. The maid with a tray of fruit ready to serve, stands on the veranda, as other guests, attired in the fashions of the long ago, file in from the flower gardens and the charming wooded grounds.

HUGUET (Victor).

French School.

One of the leading cotemporary painters.

Pupil of Eugene Fromentin.

His works are handled almost exclusively by Durand Ruel, Paris.

No. 174—**"Scene on the African Coast."**

15x22.

In the foreground the low, sandy beach in narrow finger-like peninsulas reaching out into the sea, is overrun by a colony of storks. Beyond is a small, low island, covered by the peculiar temples and thatched huts of a native tribe, who may be seen busying themselves in work and pleasure

along the shore, and in the shadows of the palm trees on the island. Beyond is the restless sea, resplendent with colors reflected from the sun-kissed clouds of the early morning, as the light of day dispels the darker shadows of the night. A peculiarly interesting picture in subdued, but pleasing tones.

HUNTINGTON (Daniel) R. A.

American School.

Born in New York, Oct. 14, 1816.

Died there.

Portrait and genre painter.

Pupil of Professor Morse and later of Inman.

President of the National Academy 1862, 1869, 1877-84.

Studio in New York.

"Visited Europe in 1839, and again in 1844, painting some of his most important works in Florence and Rome. Portraits: Presidents Lincoln and Van Buren, Governor E. D. Morgan, William E. Dodge, * * * Bishop Whipple, * * * General John A. Dix, * * * Honorable John Sherman, etc."

—*Cyclopedia of Painters and Paintings.*

"He was elected a member of the National Academy in 1840, and President in 1862, holding that office until succeeded by Henry Peters Gray, in 1869. He was again elected in 1877. Among the most important of Huntington's portraits are those of President Lincoln, * * * President Van Buren, etc."

—*Artists of the Nineteenth Century.*

"His figures generally have the roundness which distinguish several of the best Italian masters, and his tints are subdued, and harmonize like many of the favorite pictures both of the Roman and the Tuscan schools. A striking merit in his composition is his simplicity."

—*Tuckerman's Book of the Artists.*

"In his portraits truth and simplicity are reckoned his conspicuous merits. His execution is considered good, though subdued."

—*Mrs. Tyler's Modern Paintings.*

No. 175—"Abraham Lincoln, Original Portrait."

34x27

This portrait of Lincoln, painted from life, together with other art effects, was removed from the late Daniel Huntington's residence at 49 East 20th Street, New York City. It is not known exactly at what date Huntington painted Lincoln, but it is positively known that Lincoln sat for him several times between the time he reached Washington (Feb. 23, 1861) and the time of his assassination by John Wilkes Booth, April 14th, 1865. The painting is in Huntington's subdued coloring, but has been pronounced by many who knew Mr. Lincoln personally, to be a most remarkable likeness, and by reason of the subdued coloring, shows the features more naturally than would a brightly colored and more brightly finished painting. Abraham Lincoln, the sixteenth president of the United States, was born in Hardin

County, Kentucky, February 12th, 1809. He was the son of Thomas Lincoln, and Nancy Lincoln (Hanks). The Lincolns were direct descendants of English Quakers, who settled in America in the seventeenth century. Abraham's mother died when he was but nine years of age, yet he often said, "All that I am and all that I hope to be, I owe to my angel mother." When twenty years of age he stood six feet four inches tall, and although quite slender, was renowned for great physical strength. He had but one year's schooling, but by great persistence, educated himself. In 1836 he was admitted to the bar and began the practice of law at Springfield, Illinois. His sweetheart died, but he afterwards married Mary Todd (Nov. 4th, 1842), and from this union four sons were born, only one (Robert) of which is now living. He was elected the first Republican president in November, 1860, and when starting for Washington in February, 1861, said, "I feel that I cannot succeed without the same divine blessing which sustained him, (Washington) and on the same Almighty Being I place reliance for support.

INMAN (Henry).

Born of English ancestry, at Utica, N. Y., Oct. 28, 1801.

Died in New York, January 17, 1846.

American School.

Portrait, genre and landscape painter

Pupil of John Wesley Jarvis, of New York.

"Inman was much employed in the United States as a portrait painter. In 1845 he came to Europe and while in England painted Wordsworth, Macaulay, Dr. Thomas Chalmers, Lord Cottenham, and others; also some landscapes."

—*Painters and Their Works.*

"He studied under J. W. Jarvis at New York, where he practiced for several years and rapidly attained prominence. In 1832 he married and settled in Philadelphia, where he had a large practice as a portrait painter."

—*Bryan's Dictionary of Painters and Paintings.*

"Let anyone turn from the crude execution of his paintings at the age of eighteen to the exquisite finish and delicate tints of "Rydal Water," which seems to deepen in crystal tranquillity as you gaze, until the very spirit of the delicious landscape passes into your mind, as it often did into that of Wordsworth, who himself conducted Inman to the very point of view whence the picture was taken. * * * The works thus brought together (at the Art Union rooms for the benefit of Inman's family), all the products of one mind, were more valuable and attractive than many exhibitions we have seen comprising twenty times as many pictures by fifty different artists. (One hundred and fifty of Inman's pictures were arranged upon the walls.) * * * In his happiest efforts at portraiture wherein there was great inequality, viewed as a whole, Inman has been compared to Sir Thomas Lawrence."

—*Tuckerman's Book of the Artists.*

Tuckerman gives thirteen pages of unstinted praise to Henry Inman, who suffered many years with asthma, eventually contracting heart disease from which he died.

"He numbered among his sitters in America many distinguished men,

and his portraits are in the Boston Atheneum, New York City Hall, and elsewhere throughout the country. Among his landscapes are 'Rydal Falls, England,' and 'October Afternoon,' one of his last works. He painted also 'The News Boy,' 'Rip Van Winkle,' 'The Boyhood of Washington,' and kindred works."

—*Artists of the Nineteenth Century.*

No. 176—"The Birthplace of Washington."

19½x23.

The modest farm home of Augustine Washington and his second wife, whose maiden name was Mary Ball, was situated in a parish called Washington, Westmoreland County, Va., near Pope's creek, a small tributary of the Potomac river and about one-half mile from its junction with that stream. The house was destroyed by fire during the boyhood of Washington, but in 1815, a stone with suitable inscription was placed on the spot by George Washington Parke Custis. After the burning of their house on Pope's creek, the family moved to a house on the Rappahannock, a short distance above Fredericksburg, where the father died, in 1743, when George was but eleven years of age. Inman's splendid little picture shows the monument with inscription, and the interesting landscape adjoining.

INGRES (Jean Auguste Dominique).

Born at Montauban (Tarn-et-Garonne), August 29, 1780.

Died in Paris, January 14, 1867.

"History and portrait painter, pupil of Roques in Toulouse, and of David in Paris (1796). Won the second Grand Prix in 1800, and the Grand Prix de Rome in 1801, but being unable to go to Italy, on account of the war, he spent the next five years in Paris studying the pictures in the Louvre."

—*Cyclopedia of Painters and Paintings.*

No. 177—"Napoleon in Coronation Robes."

17½x14½.

This splendid portrait represents Napoleon at 35 or 36 years of age as he appeared in his coronation robes when crowned Emperor of France, December 2, 1804.

On December 16, 1809, he divorced Josephine, whom he married in 1795, and was married to Marie Louise on April 2, 1810. On March 20, 1811, Napoleon's son, the King of Rome, was born. On April 6, 1814, he abdicated, and on May 1, 1821, he died. This portrait is no doubt a faithful likeness of Napoleon in the prime of life and at the very pinnacle of his greatness.

ISBEY (Jean Baptiste).

Born at Nancy, 1767.

Died at Paris, 1856.

This painter is said to have studied under four masters: Girodet, Claudet, Dumont, and David. He arrived in Paris in 1786, and was so fortunate as to

obtain commissions to paint Marie Antoinette, and other members of the Royal Family. Isbey was no less in favor with the chiefs of the different ruling powers that succeeded each other in France.

Napoleon appointed him, in 1805, first painter to the Empress Josephine, and afterwards, drawing master to the Empress Marie Louise; also "Directeur des Fetes et Ceremonies." Talleyrand sent him to paint the plenipotentiaries at the Congress of Vienna. Louis XVIII sat to him. Charles X made him cabinet painter, and Louise Philippe appointed him Honorary Conservator of Public Museums.

His picture of the "Congress of Vienna" is at Windsor, and there are many other works by him in the Louvre, and at Versailles.

—*Painters and Their Works*, Vol. 2, Page 8.

No. 178—"Lucien Bonaparte."

23x13.

Prince of Canino, a brother of Napoleon, born at Ajaccio, in March, 1775, was one of the ablest members of the family. In the French Revolution he showed himself a zealous republican and acted with much energy and moderation on several occasions.

In 1795 he married Christine Boyer, a poor girl. He was elected to the Council of the Five Hundred in April, 1798. He held many other prominent positions. In 1800 his wife died, and in 1803 he offended the First Council by marrying a widow, Madame Jouberton. He went into exile in 1804, settling in Rome, where he entered the field of literature and art. The Emperor (his brother) offered him a throne, if he would separate from his wife; but he refused; he was then ordered to quit Europe, and embarked for the United States in 1810, but was detained in England until 1814. He was reconciled to Napoleon in 1815, and supported him actively during the Hundred Days.

He passed the remainder of his life in exile in Italy, where he wrote "Charlemagne," etc.

He had six daughters and five sons. Died at Rome in 1840.

INNESS (George), N. A. - - - - - New York

Born at Newburgh, N. Y., 1825.

Died at the Bridge of Allan, Scotland, 1894.

Studied art at Newark, N. J., and engraving at New York.

Elected Associate of the National Academy of Design,

1853, and a full Academician, 1868.

Visited Europe twice and lived some time at Florence and Rome.

"Mr. Inness was the foremost American landscape painter and one of the most able and individual of contemporary landscapists. He takes rank with such masters as the men who have made the Barbizon school the most brilliant phase of French art, Corot, Rousseau and Dupré. While his technique was faultless, his drawing forcible, and his coloring brilliant, his fame rested upon the subjective quality of his art. He loved Nature, and sympathized with her in her moods."

—*New York World*, August 5, 1894.

"Mr. Inness ranked as a painter with Rousseau, Corot, Diaz, and Dupré. His death, with that of Wyant, a couple of years ago, removes from the scene the two great American painters of landscape."

—*News, Newark, N. J.*, 1894.

No. 179—"Cromwell's Bridge."

19½x30.

This bridge was built by Cromwell in Ireland, 1649, and was erected primarily for military purposes, but in a most substantial manner. The bridge spans a deep, rugged gulch, so overshadowed by the dense forest as to almost completely shut out the sunlight. Like most of Mr. Inness's subjects, it is a study of nature principally, done in this artist's forcible drawing and brilliant coloring.

No. 180—"Harvest Scene in the Delaware Valley."

30x45.

A pleasing landscape of wide meadow and river winding among trees. In the foreground is a wheat field in which the reapers are at work. In the middle distance some cattle are watering. There is a skilful distribution of color in this picture, and much air and light.

Mr. Julius Oehme, of New York City, one of the most experienced art men of the world, pronounces this as fine and beautiful as any painting ever produced by Turner, and much more permanent and durable than any of Turner's finest examples.

INNESS (George, Jr.).

Born in New York City, July 5th, 1854.

Pupil of his father, George Inness.

Studied under Leon Bonnat in Paris. Sketched in different parts of Europe.

Mr. Inness has produced some of the finest landscapes of any of the modern artists, somewhat in the manner of the work of his father, yet more refined and beautiful in color, tone and effect. George Inness, Sr., produced some magnificent paintings, but it was only when he caught an inspiration and color scheme. His son is more successful in producing, almost always, a fine landscape. He has also added figures and with success produced religious pictures. He is better known in France than in this country, as he has been there for a number of years, studying and working with the French art schools.

Arsene Alexandre, who is regarded, perhaps, as foremost art critic in Europe, says of the exhibition containing Inness' pictures as follows: "The profoundest sentiment, the simplicity of motive, and the richness of execu-

tion, render the landscapes of George Inness, Jr., particularly attractive. They show the mark of a true artist and an excellent painter. Thus do they command the greatest consideration. It would be impossible to come before the public with more discretion and modesty than Mr. Inness has put into his work. Not by excessive canvases, not by anecdote, does he try to become popular, and which can be produced on the boxes of various products. In truth this is contrary to all the examples shown. In return he gives us beautiful motives, very simple, taken from the grandest nature, or more exactly in the grandest meditation before nature, his color always very rich and sometimes of great intensity, but without unnecessary violence. Finally this reflection, this personal participation of the painter in the scenes which he gives us, is an indispensable condition, not only to make good studies, but more to make fine pictures.

"The painter truly deserving the name makes provision of sentiment from nature, but it is only when shut into his own home that he begins really to be free—when he arranges, enriches, embellishes and composes his work. By this operation the painting becomes a rare object, and one remains a long time before it in repose, because it was a long time loved. There is very little chance that Ruysdael, Corot, Rosseau, who worked thus, should be mistaken.

"Inness is an American who had for his master, his father, a celebrated artist of the United States. He has worked much in France, and it is here that he feels himself most at his ease to dream and work.

"There is a great variety of motive in these pictures and a grand unity of temperament. This sentiment is earnest and profound. The silver hours, and the golden hours, please him, above all—the clear hours, but still always mysterious, where the earth and the sky embrace, or again, the hours more mysterious, where the earth awakes and the sky dreams—silver fogs of the morning, golden fogs of the evening, veils infinitely rich and transparent, which the painter so well sees from a distance, but in which he makes one feel the palpitation of life.

"From time to time he shows the fresh and bright appearance of things, but there still, as in certain pictures of forests, one sees the richness of the pictorial matter invested by clearness of motive. Several pictures amidst the numerous witnesses show to us mighty effects in different styles.

"The Venice, so harmonious, and in which the lines take so much grandeur. The Pond, in the charming fresh morning, so delicately surrounded by vapors. The plain over which rolls a stormy sky and in which advances a black and smoking train—a canvas as happy as courageous. Or still another picture, which shows not less courage, and is not less successful, where one sees the tops of the houses lit by the sun of an evening in autumn, while in the sky, changeable like silk, are proudly lifted the chimneys of a factory. This is what can be made of a subject in which beauty is not perceived by the greater part of the passing world—by a man who is a true colorist and has the emotions of a poet.

"All this makes the joy of painting, but a calm, reflective joy, which is only gotten at the price of much trouble, many struggles, and intense anxiety.

"Mr. Inness does not show himself only a landscapist. He has several times tried to render his thoughts under subjects borrowed from the Scriptures, as in 'The Entombment,' or in 'The Golgotha,' where he shows an original composition, and a fine light. More than once, one sees appearing before him his destiny of rich and moving landscapist, the sight of which will be the reward offered by his imagination to his merit."

No. 181—"Rabboni."

34½x40.

Represents the scene of Mary meeting Jesus as told in John XX, beginning at the 11th verse, "But Mary stood without at the sepulchre and wept; and as she wept, she stooped down and looked into the sepulchre.

"12. And seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain.

"And they say unto her, 'Woman, why weepest thou?' She saith unto them, 'Because they have taken away my Lord, and I know not where they have laid him.'

"14. And when she had thus said she turned herself back, and saw Jesus standing, and knew not that it was Jesus.

"15. Jesus saith unto her, 'Woman, why weepest thou? whom seekest thou?' She, supposing him to be the gardner, saith unto him, 'Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away.'

"16. Jesus saith unto her, 'Mary.' She turned herself, and saith unto him 'Rabboni,' which is to say, Master."

A beautiful, harmoniously colored picture, representing the morning light, apparently just before sunrise. As poetic and beautiful as though painted by Jules Breton.

No. 182—"Sunset Scene."

15x22.

A beautiful sunset scene, showing in the foreground a little stream with brush and a few trees along the bank. Farther on can be seen a peasant woman carrying a pail of milk. To the right of the center are two cows feeding, while in the distance can be seen a clump of trees and a church, upon which the setting sun throws a soft, warm light. The shadows of twilight are brightened here and there by the soft rays of the sun.

No. 183—"Evening on the Delaware Canal."

28½x36.

In the lower right hand corner one sees a canal boat and one lone boatman pushing away from the shore. On the right, far in the distance, is a small hamlet all but hidden by the wood bordering the river. The artistic beauty of this picture is in the peculiar light effects. In a close study of the picture we can all but see the rifts in the clouds through which the sun shines, and the moving clouds causing the lights and shadows to chase each other over hill and dale and down even across the broad meadows on the left until they are lost to view in the dim distance. The sunset glory in the western sky is most magnificent.

JACQUE (Charles Emile) - - - - - Paris

Born at Paris, 1813.

First President of the French Society of Animal Painters.

Medals, 1851, 1861, 1863, 1864.

Hors de Concours.

He died in 1893, rich and honored, and the sale of his studio collection

in 1894, by auction in Paris, produced the noteworthy return of over 600,000 francs.

"His pictures of life are marvelous in their minute representations, not only in the larger objects, but in the details.

"Why have Charles Jacque's works such a powerful charm? It is because they always show us things or persons such as they are in nature; because he studied them in the course of their usual life and avocations; and because this sincerity carries us without effect to the scene that he chooses to represent."

—*Artists of the Nineteenth Century.*

"Few artists have a more widely extended, or a better deserved reputation."

—*Cyclopedia of Painters.*

"But the most incredible and ironical fact, in the glorious existence of an artist, is that, medaled for painting in 1849, 1863 and 1864—all third class medals, Charles Jacque has obtained in all seven medals, of which not one, it seems incredible, has gone beyond the third class. He is, without a doubt, the only one among the painters and engravers who has received seven third class medals. Certainly he would be justified in lightly valuing official recompenses, for he is superior to the highest."

—*Jules Claretie, Goupil's Great Modern Painters, 1894.*

No. 184—"Shepherd and Sheep."

9¼x13.

A compact flock of sheep, attended by a shepherd, are coming down from the shelter of the woods to a small stream to drink. The sky, a little blue showing through the almost unbroken gray, is seen beyond the trees on the right. The rest of the upper canvas is filled with the dark green of the shadowed trees.

No. 185—"A Hot Afternoon."

26x33.

A shepherd is seen leading his flock from the heated pastures to the running brook beneath the shadows of the great trees bordering its banks. The sheep walk with heads near the ground indicating that they are hot and thirsty. The shepherd's faithful dog precedes them, however, and proceeds to slake his own thirst while the flock wait impatiently. This has been pronounced one of the finest and most important of the works of this famous painter.

JETTELL (E.) - - - - - Moravia

Born at Janovitz, Moravia.

Member of Jury, Universal Exposition, 1889.

Chevalier of the Legion of Honor, 1889.

Hors de Concours.

No. 186—"Evening in Finistere."

29x36.

From Sedelmeyer, Paris.

Along the well beaten road, a peasant woman with basket on her arm and a stick over her shoulder, is driving her two cows from the herding grounds into the village. The recent rains have left the grass wet and numerous small ponds standing in the roadway; the ducks find these surroundings so propitious and pleasing, that they are loath to leave it for the night. On the left of the road and far beyond the beautiful trees by the roadside, are the gardens and farms of the villagers. Over the thatched roofs of the village, the sun, like a great ball of fire set in a leaden sky, peeps through breaking clouds, casting a weird soft light over all the landscape.

JANSSEN (Cornelius).

Born in Amsterdam (?), about 1590.

Died between 1662 and 1664.

Dutch School; painted with Van Dyck for eight years.

"His style is clear, lively and natural; his touch light, his pencil delicate, his carnations soft and sweet, and he painted his pictures with remarkable neatness.

"His pictures are easily distinguished by their smooth, clean, and delicate tints, and by that character of truth to nature with which they are strongly marked."

—*Spooner's History of Fine Arts.*

"Janssen's portraits may be known by their being more highly finished than those by Van Dyck, as he had formed his own manner before that painter came to England."

—*Painters and Their Work.*

"He had already reached considerable celebrity in his own country when he visited England in 1618. He met with very flattering encouragement, and was taken into the service of James I, whose portrait he painted several times. His work is distinguished by a neat finish and a clear style of coloring."

—*Bryan's Dictionary of Painters and Engravers.*

"His style of coloring is clear, lively, and natural; his touch light, his pencil delicate, his carnations soft and sweet, and his pictures are finished with remarkable neatness. Though Janssen had neither the freedom of hand nor the grace of Van Dyck, yet in other respects he was deemed his equal and the finishing of his pictures superior. His paintings are easily distinguished by their smooth, clear, and delicate tints, and by that character of truth to nature with which they are strongly marked."

—*Pilkington's Dictionary of Painters.*

No. 187—"Little Girl."

30x19½.

From the Olden Barnevelt Collection.

The three-quarter portrait is that of a Dutch girl about twelve years of age. She is attired in a dress and sack of some dark material, with blue

stripes in front and trimmed in hand-made lace, with broad lace collar. In the left hand she holds a pair of white kid gloves, while in the right hand is a jewelled fan. This interesting portrait was no doubt painted in Amsterdam prior to his going to England, although the flesh tints are softer than the Dutch School, whence he had his training, and is considered a good example of this master's work in portraiture.

No. 188—"Portrait of Lady Carlisle."

42x29.

From Rustin Hall, Northamptonshire.

Wife of Charles Howard, Earl of Carlisle. Born about 1630, who was employed in diplomatic missions to Muscovy, Sweden, and Denmark, in the reign of Charles II. He died in 1686.

As Janssen died in 1662, this beautiful portrait must have been one of his later and best pictures.

No. 189—"Earl of Carlisle."

27½x23

From the Collection of Lord Chesterfield.

The portrait is of Charles Howard, first Earl of Carlisle. He was a great grandson of Lord William Howard, third son of the 4th Duke of Norfolk, and was born about 1630. Oliver Cromwell in 1658 created him Viscount of Morpeth. In May, 1660, Charles II entered London as the recognized King of England. In 1661 Charles Howard was created Earl of Carlisle. Under the reign of Charles II he was employed in the diplomatic service to Muscovy, Sweden, and Denmark, and as Governor of Jamaica, died in 1686. As Janssen, the painter, died between 1662 and 1664, and Howard, not having been created Earl of Carlisle until 1661, it is evident that the portrait was painted between 1661 and 1664, when the Earl was about 31 to 33 years of age, and is, no doubt, one of the artist's last works. The faultless finish, clear coloring, and splendid drawing are unerring evidences of the later work of Cornelius Janssen.

No. 190—"Lady Lettice Digby."

49x39.

Lady Digby was a direct descendent of the ancient family of Fitzgerald of Kildare. She was created baroness of Offale for life, and after her marriage to Lord Digby of Coleshill, county of Langford, her extensive and valuable possessions were brought into her husband's family. During the time of the Rebellion, the insurgents often attacked her residence, "Castle Geashill," but were as often repulsed, as it is recorded that she met these assaults with "great resolution." She died in 1658, just six years earlier than the death of the painter, and lies buried in the renowned Cathedral of St. Patrick. She was survived by her husband, seven sons, and three daughters. The portrait is that of a woman probably about 30 years of age, with brown eyes and hair, classic features and beautiful, clear com-

plexion. She is seated in an armed chair on a draped portico attired in a low necked white satin gown, the half length puffed sleeves trimmed with broad bands of hand made lace, while the low neck is encircled by a broad collar of the same variety of Irish lace. The whole portrait finished in Janssen's inimitable style.

JONES (Hugh Bolton).

American School.

Born in Baltimore, Md., Oct. 20, 1848.

Landscape Painter.

Studied in Baltimore, and in Spain and Brittany.

A. N. A. 1881, N. A. 1883.

"In 1877 he made a sketching tour in Brittany and Spain, sending the result of his labors to Baltimore, where several of his pictures were exhibited in 1878. He has been a regular contributor to the National Academy since 1874."

—*Artists of the Nineteenth Century.*

"In 1877 visited Europe and studied there four years, sketching in Brittany and Spain."

—*Cyclopedia of Painters and Paintings.*

No. 191—"Geneva."

7x11.

This beautiful little panel was painted by the artist while abroad, and sent to his mother as a present, as well as to acquaint her with the progress he was making in his chosen profession. The devoted mother treasured the painting far above any other of her belongings, but finally reluctantly parted with it for the comforts the liberal consideration would bring to her in her declining years.

Geneva is the largest city in Switzerland, and is situated on the southwestern extremity of the beautiful lake of the same name. In 1876 the canton of Geneva, which includes the city, had 99,352 inhabitants, nearly evenly divided between Catholic and Protestant.

JULIEN (Simon).

French Historical Painter.

Born at Toulon, October 28, 1735.

Died in Paris, February 23, 1800.

Studied under Dandre Bardon at Marseilles.

Also student of Carle van Loo at Paris.

Grand Prix de Rome at Paris Academy, 1760.

Called Julien l'Apostat.

"When he joined Natorie's school, the pupils of the other masters called him 'Julien the Apostate' He afterwards styled himself 'Julien de Parme' after his patron, the Duke of Parme."

—*Cyclopedia of Painters and Paintings.*

No. 192—"The Coming Storm."

11x14.

The sky which, but a few moments ago, shone clear and blue, is now o'erspread with great angry clouds, boiling and seething like ocean billows. Gradually a pall of darkness approaches, preceded by a weird ominous light, mysteriously appalling, touching first the distant tree tops, then stealing up across the meadows until the whole landscape is resplendent with its ghost-like shroud. The last rays of the sun strive to break through the rapidly gathering gloom. The thunder roars, and the wind moans and shrieks as it sways the great trees, and twists and tangles the tall grasses of the meadow, and chases miniature white caps over the surface of the little stream. The husbandman hurriedly pushes his boat into the stream, in an endeavor to reach the shelter of his home ere the fury of the storm breaks. A difficult subject handled in a masterly and artistic manner.

KAUFFMAN (Marie Anna Angelica Catharina).

Born at Coire in the Grisons, Switzerland, October 30, 1741.

Died at Rome, November 5, 1807.

History and Portrait Painter.

Daughter and Pupil Joseph Kauffman.

One of the Original Thirty-Six Members of the Royal Academy, London.

"She was very beautiful and highly accomplished, for she was not only a painter, but knew several languages and was a good musician. Of course she acquired these accomplishments gradually and it was from about 1754 when her family moved to Milan that she made rapid progress in art and other things. In 1757 her mother died; she then went with her father to Florence, and arrived in Rome in 1759. There her talents excited great admiration. In 1764 she went to Venice, and having become acquainted with Lady Wentworth, in 1765 came with her to England. Angelica's brilliant reputation caused her to be received with great distinction and she found a kind patron and protectress in the young Queen Charlotte. It is said she was much admired by Sir Joshua Reynolds, and Sir Nathaniel Dance, another painter, wandered hopelessly through Italy after her. Unfortunately she was deceived into marrying clandestinely in 1769, a servant who had the address to pass himself off for his master Count Frederick de Horn, a Swedish nobleman. It was with difficulty, and by the payment of several hundred pounds, that she got rid of this imposter, and after his death she married in 1782 Zucchi, a Venetian artist long settled in London. She then retired to Rome where she enjoyed for many years an undiminished reputation and after her death was buried with great pomp."

—*Painters and Their Works.*

"She married Antonio Zucchia, a Venetian painter and an Associate of the Royal Academy and left London a few days afterward. In 1782 her father died, and in the following year she retired with her husband to Rome. Her husband died there in 1795 and she herself in 1807. She was buried in Saint Andrea della Frate. * * * She contributed eighty-two pictures to the Royal Academy between the years 1769 and 1797. She was twice painted by Sir Joshua Reynolds."

—*Bryan's Dictionary of Painters and Engravers.*

"Having visited Milan, Bologna and Parma, was in Florence in 1762, in Rome in 1763-4, whence she visited Naples, then in Bologna in 1765, and studied in Venice, Titian, Tintoretto and Paolo Veronese. In 1776 she accompanied Lady Wentworth to England where she met with the most flattering reception. * * * Went to Venice and in 1782 to Rome and Naples, where she was in great favor with the royal family. On her return to Rome the Emperor Joseph II sought her acquaintance and gave her commission for his gallery."

—*Cyclopedia of Painters and Paintings.*

No. 193—"Persian Mother and Children."

39x31.

From the Collection of Lady Cartwright.

This beautiful bit of portraiture is truly characteristic of this wonderful woman's best work, showing not only a cleverness in drawing and perfect harmony in colors, but a dignity, grace and refinement seldom equaled and scarcely ever surpassed. The greatest and most successful works of any artist, are those which most nearly reflect the character and individuality of the painter, and this beautiful and accomplished woman, naturally excelled in her portraits of women and children, as in these she could more clearly follow out her own delicate ideals. Many, even of the masters, were wont to flatter their subject by rounding out the natural defects of nature, but Angelica painted a perfect likeness, adding only where necessary, a touch of modesty, a bit of grace, or perchance a mite of refined personality. Thus, in this beautiful Persian mother and her two no less beautiful children, she has left to the world not only a most excellent work of art, but a lasting reflection of those most worthy and commendable traits in her own noble character.

KNAUS (Prof. Ludwig) - - - - - Dusseldorf

Born at Wiesbaden, 1829.

Pupil of Jacobi, of the Academy of Dusseldorf.

Afterwards allied himself with Lessig, Leutze and Weber.

Spent eight years in Paris studying the method of the French painters.

Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp and Christiania, and Knight of the Order of Merit.

Legion of Honor, 1859.

Medal of Honor, 1867; Officer of the Legion of Honor, 1867.

Medals, Vienna, 1882; Munich, 1883; Antwerp, 1855.

Professor of the Academy of Berlin.

"Ludwig Knaus enjoys the unique distinction of being accepted by Germany as her chief painter of genre, and by the world as one of the leading masters in that art. He owes his double triumph to the variety and independence of his genius."

—*Cyclopedia of Painters.*

No. 194—"The Spat."

24x24—Circle.

"A painting as rich in tone as the Old Masters."

Of this painting and its mate, "The Reconciliation," Mr. Knaus says:

"The two paintings in oval shape, representing playful Cupids, which Mr. Knoedler purchased from the estate of the art dealer, Lepke, in Berlin, were painted by me twenty years ago for my house in Dusseldorf, where they remained until my departure from there in the year 1877."

(Signed) *Ludwig Knaus.*

Berlin, December, 1887.

A. R. A. in 1826; R. A. in 1830; Knighted in 1850.

LAWRENCE (Sir Thomas) - - - - - England.

Born at Bristol, 1769. Died at London, 1830.

Entered the schools of the Royal Academy as a student, 1787.

Elected an Associate of the Royal Academy, 1791.

Received the Honor of Knighthood, 1815.

Elected President of the Royal Academy, 1820.

Chevalier of the Legion of Honor, 1825.

"The first great name which meets the student of painting in England in the nineteenth century is that of Sir Thomas Lawrence."

—*N. D'Anvers' Elementary History of Art.*

"Sir Thomas Lawrence takes rank next to Reynolds in the numerous band of British portrait painters."

—*Pilkington's Dictionary of Painters.*

No. 195—"Portrait of a Child."

18x14.

A bust length figure of a fair haired child. The head is turned slightly to the right, the hair falling in graceful ringlets upon the uncovered shoulders. In whatever way the spectator may view this picture, he will not fail to be touched by the innocent beauty, the charming simplicity and grace depicted in this childish face.

The design of Lawrence is graceful and unaffected; his coloring is clear and brilliant, with a soft splendor, particularly in his portraits, which render them fascinating in the highest degree.

No. 196—"Portrait of Mrs. William Southby."

30½x25½.

Purchased by Thomas McLane, of London, from the sale of the pictures of one of the descendants of Wm. Southby. The picture is one of the characteristic paintings of this noted artist and in one of his most silvery and brightest tones. Lawrence also painted Wm. Southby, as well as this portrait of Mrs. Southby.

No. 197—"Portrait of Sir Edward Codrington."

30x24.

Sir Edward Codrington was an English Admiral, born in 1770, died in London in 1851. Was Vice-Admiral of the English fleet in 1821 and in full command in 1826. Was in chief command of the combined British, Russian and French fleets in the battle of Navarino in 1827. Member of Parliament, 1832 to 1839. This picture is from the collection of Lady Penelope Gage.

No. 198—"The Countess of Darnley."

44x28½.

Painted about A. D. 1790.

Wife of John Bly, fourth Earl of Darnley. It is not likely that Sir Thomas Lawrence ever painted a more beautiful portrait. The beauty, bearing and modest grace of the countess, the drapery of the figure and the rich architectural background are all portrayed in the best style and finish of this great painter.

LANDSEER (Sir Edwin Henry, R. A.).

Eminent Animal Painter. English School.

Born at 83 Queen Anne Street East, London, March 7, 1802.

Died at St. John's Wood, London, Oct. 1, 1873.

Gold Medal French Exhibition, 1855. Gold Medal, Vienna Exhibition, 1873.

Student of his father and of the Royal Academy.

"In the South Kensington Museum are nine drawings executed at a very early age, some of them having been made when he was but five years old. His first appearance in public occurred in 1815, when on the walls of the Royal Academy Exhibition appeared a "Portrait of a Man" and portraits of a "Pointer Bitch and Puppy."

—*Bryan's Dictionary of Painters and Paintings.*

"In person Landseer was small, but he was full of activity and as a curly headed lad, sat to Leslie for his picture, "The Death of Rutland." He was also very witty, a clever mimic, and an agreeable companion, although subject at times to fits of depression which later in life became more prolonged. It is difficult to follow him through his long and active career during which he produced a very large number of pictures in oils and water colors and many etchings. * * * An able French critic has given it as his opinion that Landseer was "Un des plus grands peintres d'animaux des temps modernes."

—*Painters and Their Works.*

No. 199—"The Three Dogs."

37x46.

From the sale of Landseer's studio by Mr. Archer, of London.

A black Irish setter, a beagle hound, and a fine English setter, stand motionless on the briar-grown hill awaiting impatiently the word from their

master, that will send them bounding and baying after the coveted game. Anxiety is pictured upon every face and each ear attuned, listening, intently for the magic command. In composition and drawing, the most minute detail is brought out as completely as the figures themselves, even to the thorns on the briar bushes, and the smooth and the matted hair on the dogs. The splendid arrangement, the distribution of color, and the charming tone make of this a most pleasing and interesting picture.

LAURENS (Jean Paul) - - - - - France

Born at Fourquevaux (Haute-Garonne), 1838.

Pupil of Bida and Leon Cogniet.

Medals, 1869 and 1872.

Medal of Honor, 1877.

Officer of the Legion of Honor, 1878.

Member of the Jury of the Exposition, and of the Salon.

"Laurens is an 'intellectual' artist, having a full conception of dramatic effects. In the tragic subjects which he greatly affects, and which have given him the title 'painter of the dead,' he maintains quiet conservatism; he exaggerates neither expression nor gesture, and from details of which he is fond, selects most felicitous combinations." —*History of French Painting.*

No. 200—"Lucretia Borgia."

24x20.

A characteristic Laurens. Dark, rich and powerful. Lucretia Borgia is in prison. She stands leaning on the ledge of the deep embrasure window, through which a narrow strip of vivid Italian sky is visible. The light falls on her auburn hair and white shoulders, and lights up the rich folds of the gray-green brocade of her robe. Behind her are the dark tapestries and furnishings of her prison apartment. One feels the depth of her plotting infamy in the cold impenetrability of her face. Laurens has painted larger and more striking pictures than this, but never one in which cold-hearted treachery was more powerfully rendered.

LEFEBVRE (Jules Joseph) - - - - - Paris

Born at Tournan, 1824.

Genre and portrait painter.

Pupil of Leon Cogniet.

Prize of Rome, 1861.

Medals, 1865, 1868, and 1870.

Cross of the Legion of Honor, 1870.

Officer of the Legion of Honor, 1878.

Grand Medal of Honor, 1886.

Hors de Concours.

Member of the Jury at Vienna Exposition, 1882.

"His skilful and delicate painting of flesh, and his fine characterization, render him a distinguished painter." —*History of French Painting.*

No. 201—"The Jewel Bearer."

22½x18.

A half-length figure of a young girl in a quaint dress and velvet cap, bearing in her hands the Queen's jewel casket. The straight black hair, full brown eyes and soft olive complexion, render it a picture full of maidenly grace and innocence.

The hand holding the jewel case is remarkably well drawn, and the flesh tint so natural as to almost outdo nature.

LEFEVRE (Robert) - - - - - France

Born at Bayeux, 1756. Died, 1831.

Genre and portrait painter. Pupil of Regnault.

Removed to Paris, 1784.

Legion of Honor, 1814.

Exhibited in many Salons from 1791 to 1827.

"His celebrated painting, "Cupid Disarmed by Venus" (1795), hangs in the Louvre.

"He painted the portraits of Napoleon and Josephine, and made twenty-seven copies for different princes and dignitaries of Europe. At the restoration of the Bourbons he was employed to paint the portraits of Louis XVIII for the Chamber of Peers, which gained for him the appointment of painter to the King, and admission to the Legion of Honor. Among his other portraits are those of Charles X and the Duchesses d'Angouleme and de Berri."

—*Spooner's History of Fine Arts.*

"As a portrait painter he enjoyed a high reputation. He painted the Emperor Napoleon I, the Empress Josephine, Pope Pius VII, and all the principal personages of the Empire and the Restoration. In 1814 he was commissioned to paint the portrait of Louis XVIII for the Chamber of Peers, and was appointed principal painter of the Cabinet and Chamber of the King, and made a Knight of the Legion of Honor. He died in consequence of an accident, at Paris, January, 1831."

—*Ottley's Painters and Engravers.*

No. 202—"Portrait of Napoleon Bonaparte."

27x23.

This portrait was painted for Napoleon in 1810. Lefevre was then court painter, and produced the picture from actual sittings and observations at the time. The picture hung for several years in Napoleon's private apartments at Fontainebleau. While in exile on the Isle of St. Helena, Napoleon directed its presentation to the Duke of Treviso (Field Marshal Mortier), one of Napoleon's most trusted and highly esteemed commanders. The picture was owned by Mortier and hung in his library during the remainder of his life, and at his death it was, by his will, left to his nephew, Count de LaGrange. At the death of Count de LaGrange, many years later, the picture, under the laws of France, was sold, with the remainder of his personal estate, by the French government, and the history of the picture given officially at the time of the sale. It was purchased by one of the leading art collectors of Paris, Viscount de Beaupleau, of whom the picture was obtained. At the time of its purchase it was on its way to the art gallery of

the Invalides, or Tomb of Napoleon, where it was to enter into an exhibition of the great painters of the country, and was intended for the place of honor of the whole collection. It had been the central picture at the exhibition of the "Great Pictures of the Century" in 1885, where it attracted much attention, and was given a conspicuous position, not only as a portrait, but as the one among the great pictures of the century.

This portrait represents Napoleon in his military dress, as commander of the French armies. Taken in his prime, when at the age of forty-one, having been painted in 1810, six years after he was crowned Emperor of the French.

As the picture undoubtedly had the approval of Napoleon himself, as shown from its production by his order and its retention by himself in his private apartments as his personal property, and presented afterwards as a substantial token of his respect and esteem to that one of his field marshals whom he seemed to respect and esteem more highly than any other, it certainly has the highest claims of any existing portrait to being considered a correct and accurate portrayal of the greatest commander, statesman and ruler in history.

J. T. Headley, speaking of the Duke of Treviso, in his work "Napoleon and His Marshals," says:

"Mortier was a noble-hearted man, of great valor, tempered with prudence, and of incorruptible integrity. Napoleon loved some of his generals for their chivalric devotion to him, while he had no great admiration for their character—others he tolerated because they were useful; while some few received both his respect and affection. Mortier belonged to the latter class. Napoleon loved the frank, unostentatious and heroic chieftain, whom he had proved in so many trying circumstances. Tall and well formed, his splendid and commanding figure moved amid the chaos of a battlefield like some ancient hero, while his calm and powerful voice would restore confidence in the very moment of despair."

(Translation.)

"This picture was presented during his exile, by Napoleon I to Marshal Duke of Treviso, who, by his last will, left to his nephew, Comte de LaGrange. When the said Comte de LaGrange died, it was part of the sale after his death, and at that sale was purchased by the undersigned. This said picture (under the heading No. 203 of the official catalogue) was the central picture of the collection of the 'Pictures of the Century' at the Exposition of L'Ecole des Beaux Arts.

"This said information, and particulars of this document, is hereby certified to, sincerely and authentically and with the most complete exactness."

(Signed)
Viscount de Beaupreau.

Personal Seal
and
Seal of France.

LEROLLE (Henri) - - - - - France

Born at Paris.

Pupil of Lamothe.

Medals, 1879; first class, 1880.

Hors de Concours.

His picture of 1880 is in the Luxembourg Museum, and that of 1885 in the Metropolitan Museum of New York.

A real impressionist, like Breton, Millet, and Cazin.

No. 203—"The Resting Place."

27x24.

Two girls returning from the fields have stopped to rest on the old flower-grown bench by the pathway. This resting place is on the crest of the hill o'erlooking the village, in a beautiful grass plat near the edge of the shady woods. One girl stands with pail in hand earnestly conversing with the other, who is seated upon the rustic bench. Just over the hill is the village, while beyond are the farms and gardens of the villages, reaching away to the line of blue hills in the dim distance. The tone is much after the style of Cazin.

No. 204—"The Last Sheaf."

33x24.

In the foreground the artist presents two female figures at work in the fields. One with a child in her arms stands watching the other, who is in the act of gathering up "The Last Sheaf," while just beyond are the ricks, where the balance of the crop has been carefully stacked ready for the threshers or the flail. The field has been sown to clover, which even now, all but hides the stubble, and covers the surface with a carpet of living green, while beyond the field, the forest stands out against a background of blue sky, partially covered by fields of sombre clouds. In this interesting picture, the artist uses much of the style of Millet, and the tones of Breton.

LE BRUN (Charles) - - - - - Paris

Born at Paris in 1619. Died in 1690.

Studied under Simon Vouet in Paris, and Nicholas Poussin in Rome.

Was made Premier Court Painter in 1648.

In 1662 he was ennobled, appointed Director of all the public works, and Director General of the manufacture of tapestry at the Gobelins.

He was also appointed Director General of the Academy of Painters.

"He was justly called the Louis XIV of Art, and at the zenith of his fame well might have said, in the sentiment of his royal master, 'le peinture, c'est moi.' He developed early the vigour and industry which characterized him through life, and while a mere boy obtained the patronage of such men as Richelieu and the Chancellor Seguier. So well did Le Brun follow the teachings of the great master that he painted, at this time, some pictures that were attributed to Poussin, such as the 'Mucius Scævola,' now in the Louvre. A few of his later works also recall the same influence. But after his return to Paris, in 1646, whither his great reputation had preceded him, his natural talent, favored, perhaps, by circumstances, soon led Le Brun in a different direction. His success was great and uninterrupted and it was equaled by his industry.

"But to 1660, the year in which he was made Director of the Gobelins, by Colbert, belong the first important works which he executed for the king. These were the celebrated series of pictures on the life of Alexander, now in the Louvre, comprising the 'Entry into Babylon,' the 'Tent of Darius,' the

'Passage of Granicus,' and the 'Battle of Arbela.' They are completely typical both of the artist and his time. They are splendid decorative pictures, in which great subjects are represented with an inexhaustible fertility of invention, nobility of conception and a power of vividly expressing outward action. Their technical excellence is also great, and the costumes are carefully studied. These pictures are the work of several years, but on the completion of the 'Darius,' Le Brun was made first painter to the king, and thenceforth became supreme in the world of art."

—*Spanish and French Painters, by Gerard W. Smith.*

"The whole arrangement of the royal palaces was entrusted to his care, and to his intuition was due in great measure the foundation of the Academy of Painting by Louis XIV. in 1648, and the establishment of the French school in Rome.

"In the Louvre there are twenty-two of his pictures, at the head of which stands the 'History of Alexander.' This famous series, which was ordered by Louis XIV. in 1660 and which was completed in 1668, is no less important among his works than the 'History of S. Bruno,' among those of Le Sueur. It comprises the 'Passage of the Granicus,' the 'Battle of Arbela,' the 'Family of Darius made Captive,' the 'Defeat of Porus,' and the 'Triumph of Alexander at Babylon,' an evident allegorical flattery of the early triumphs of the great Louis. The painter had the good fortune to have it engraved by Edelinck and Audran. The other great paintings of Le Brun are the 'Day of Pentecost,' where he has introduced himself in the figure of the disciple standing on the left; the 'Christ with Angels,' painted to immortalize a dream of the queen-mother; and the 'Repentant Magdalen,' which is called by some 'Mademoiselle de la Valliere.'"

—*History of Art, by N. D'Anvers.*

"Recalled to Paris in 1648, he was received into the Academy, protected by Fouquet, presented to Louis XIV, by Cardinal Mazarin, and made court painter. In 1662 the king ennobled him, gave him the general care of all works of art in royal buildings, and made him director of the Gobelins, and successively rector, chancellor and director of the Academy of Painting. In 1666 Le Brun induced the king to found the French Academy at Rome, where, though absent, he was made prince of the Academy of St. Luke."

—*Cyclopedia of Painters and Paintings.*

"Le Brun excelled in composition, and there is often great ingenuity and poetry in his works. His works were very numerous in the palaces of France, and easel pictures by him are to be found in all the galleries of Europe."

—*Painters and Their Works, by R. N. James.*

"Le Brun belongs to the classical and artificial school, of which he is a favorable example. His best works are a series of pictures representing the battles of Alexander, now in the Louvre. In composition and in execution they have much merit."—*Famous Painters and Paintings, by Mrs. J. A. Shedd.*

There are twenty-two important paintings by Le Brun in the Louvre, also examples in the Versailles Museum; Rennes Gallery; Bordeaux Museum; Lyons Gallery; Caen Gallery; Nantes Gallery; Geneva Gallery; Old Pinakothek Gallery, Munich; Stuttgart Gallery, Liechtenstein; Venice Academy; Dulwich Academy; Royal Academy of England; Earl of Darnley Gallery; Earl of Yarborough Gallery; National Gallery, Pesth; Lord Nelthorpe Gallery; and in the great staircase and ceiling of the gallery at Versailles; also in the gallery at St. Germain, and in the Castle and Pavilion of Sceaux.

No. 205—"Marius on the Ruins of Carthage."

45½x36.

The picture represents Caius Marius, of whom the historian says, "No Roman ever rendered greater service to the state, and no Roman ever rose so high to fall so low, with the single exception of Pompey." He was seven times Roman Consul. Having been finally defeated by Sulla, Marius was compelled to fly, and while concealed in the march, was found by his pursuers and imprisoned at Minturnæ. A Cimbric soldier was ordered to dispatch him, but was so affected by his appearance and language that he lost his courage and could not kill him. The people of the town rose in his favor and furnished him a vessel in which he sailed to Africa, meeting with many dangers on the way. He landed at Carthage, where a message was sent him by the Roman prætor, ordering him to leave the country. His answer, as represented in the picture, was, "Tell the prætor that you have seen Caius Marius a fugitive sitting on the ruins of Carthage;" a reply which was recorded by Plutarch as aptly comparing the fate of that city with his own changed fortunes.

This is perhaps the only example of his paintings in this country. It is a very effective, finely drawn and attractive historical painting.

From the Hunter Sale in New York, 1853.

LELY (Sir Peter)—real name, Peter Van der Faes.

Born at Soest, Westphalia, 1617.

Portrait painter, Flemish school.

Appointed Court Painter to Charles II.

Died in London, 1680.

"Through the influence of William, Prince of Orange, Lely was presented to Charles I., whose portrait he painted, as well as those of William and the Princess Mary. Thus he gained great reputation and encouragement, and for many years was the most eminent painter in England. His works are characterized by a beautiful and permanent coloring, and graceful attitudes."

—*Spooner's History of the Fine Arts.*

"For thirty years he was the most popular portrait painter in England, and amassed a large fortune. His portraits are of elegant conception, clear and warm coloring, hands especially finely drawn."

No. 206—"Portrait of Hon. Barbara Yelverton."

30x24.

Daughter of Sir Henry Yelverton, a prominent statesman and jurist. He was the author of a work entitled "Special Cases." A fine, characteristic picture by this great portrait painter.

No. 207—"Lady Elizabeth Percy."

45½x36½.

The following is inscribed upon the painting "Daughter of Jaceline, eleventh Earl of Northumberland. Married first to Henry Earl of Ogle, afterwards to Charles, Duke of Somerset."

"Percy" is the name of an ancient and noble English family, descended from William de Percy, who lived during the reign of "William the Conqueror" (1025-1087 A. D.). The tenth Earl of Northumberland, Algernon Percy, born 1602, was the father of Jaceline, and was high Admiral under Charles I. His brother Thomas was executed in 1606 as one of the leaders in the notorious "gunpowder plot." The present Duke of Northumberland is Henry George Percy, with a family of five living sons, and the same number of daughters. This portrait of Lady Elizabeth was painted at about the same period that Sir Peter made the famous portrait of King Charles I, or possibly a few years later. This was Lady Elizabeth's first portrait, and strangely enough, after she had grown to womanhood, and was the Duchess of Northumberland, Sir Peter Lely was again engaged to paint her portrait, and this was his last work, as he died, leaving the picture unfinished. The graceful attitude of the figure, the splendid drawing, and the beautiful coloring, all show plainly the handiwork of the great Flemish master.

For a More Extended Biography See Catalogue of 1912.

LIEVENS (Jan)

Dutch School.

Born at Leyden, Oct. 24, 1607.

Died at Amsterdam; buried June 8, 1674.

Student of Joris Verschooten and Pieter Lastman. Afterwards greatly influenced by Rembrandt.

Member of the Guild at Antwerp, Amsterdam and the Hague.

"In 1631 was called to England, where, during a residence of three years, he painted the Royal family and many persons of distinction."

—*Cyclopedia of Painters and Paintings.*

"Before he was eighteen he had established his reputation as a portrait painter, and his picture of 'Students Reading at a Peat Fire' opened the way to him in 1630 to visit England, where he was favorably received and painted the portraits of Charles I. and his queen, with several of the nobility."

—*Bryan's Dictionary of Painters and Paintings.*

"Lievens was the fellow pupil of Rembrandt at Lastman's and the greatest praise that can be bestowed upon his work is that some of them have been attributed to Rembrandt. But they are less vigorously painted, the models he worked from were different and some of his portraits approach nearer to those of Van Dyck."

—*Painters and Their Works.*

No. 208—"Dutch Lady with Fan."

48½x37.

From the collection of Sir William Cunliffe Brooks.

The portrait is that of a Dutch girl about eighteen years of age, with golden brown hair hanging in ringlets about her shapely neck and shoulders. The intelligent face with its regular features is illumined by a subdued smile, plainly discernible in the roguish eye and at the corners of the no less roguish mouth. The figure is clothed in a dark green gown of soft material,

elegantly trimmed around the low cut neck and short sleeves with fine hand-made lace. In the right hand she holds a folding fan, while the left hand hangs idly by her side. As she leans lightly against the corner of a brown-stone building, the wooded gardens can be seen beyond. A close observer will see in this beautiful portrait not only the influence of his fellow student Rembrandt, but also a very noticeable approach to the manner of Sir Anthony Van Dyck. This latter is especially true as regards his flesh tints and the elegantly formed hands.

LORRAINE (Claude). (Claude Gallée.)

Born at Champagne, in Lorraine, in 1600.

Died in Rome in 1682.

French School; landscape painter; real name was Gellée.

Studied under Agostino Tassi and Godfrey Waal.

"From morning until night he was seen in the fields contemplating, with an attentive eye, the effects produced by the sun at different hours of the day, and the vapory veil which air and distance throw over the various objects as they recede from the sight.

"His landscapes do not, like those of the Dutch painters, exhibit cold portraiture of a prescribed portion of a country; he soars above the servile representation of ordinary nature, and transports his spectators into the regions of poetry and enchantment. In this point of view Claude will ever be regarded as the first of landscape painters; and it will not be disputed that his compositions are the richest and most studied of all those who have excelled in that branch of art.

"He presents to the beholder such an infinity of objects, and conveys him over such a variety of hill and dale and misty mountains, that the eye may be said to be constrained, as it wanders, to repose itself on the way. The superb temples, the lofty architecture, with which he embellished his compositions; his ample lakes, peopled with aquatic birds; the glittering luster of his skies; the diversity of his foliage; strictly suited to each plant or tree; every object is stamped with the genuine feature of selected nature. In his pictures of morning, the rising sun dissipates the dews, and the fields and verdure brighten at the approach of day; his evening skies expand a glowing splendor over the horizon; vegetation, oppressed by a sultry aridity, sinks under the burning heat of the sun.

"His marines and magnificent seaports contend for the superiority with his inimitable landscapes, in the purity and freshness of the air, and the gently undulating swell of the water sparkling with the lucid reflection of a clear and brilliant sunshine.

"The pictures of Claude bear visible evidence that they are the result of much thought, deliberation and cultivated taste. In their execution, both patience and elaborate care are equally manifest. His best works are painted throughout with a full body of color, and a liberal use of ultra-marine. He appears to have commenced his operations entirely in grey, in which that valuable color is freely used; so that when the super colors in the completion of the work are applied, the silvery hues beneath contribute greatly to the atmospheric effect, which constitutes one of the chief charms in his pictures. It is also worthy of notice that the same careful attention to details is as observable in the half tones, shadows, and distances as in the

more prominent and luminous parts. Above all, the high quality of his genius is best discovered in the selecting of objects of the most pleasing forms, tastefully grouping them together, so as to produce, by the various combinations, a scene replete with the most enchanting beauties."

—*Bryan's Dictionary of Painters and Engravers.*

"He searched for true principles by the incessant examination of nature, usually studying in the open fields, where he frequently continued from sunrise till the dusk of the evening, sketching whatever he thought beautiful and striking.

"Every curious tinge of light on all kinds of objects he marked in his sketches with a similar color, by which means he gave his landscapes such an appearance of nature as has rarely been equaled by any artist.

"His skies are warm and full of luster, and every object is properly illumined. His distances are admirable, and in every part a delightful uniformity and harmony never fail to excite admiration. His invention is pleasing, his coloring delicate, his tints have such an agreeable sweetness and variety as to have been imperfectly imitated by the best subsequent artists, and were never equaled.

"His pictures are scarce, especially such as are undamaged, and they are so valued that no price is thought to be superior to their merits. There are some of uncommon excellence in this country."

—*Pilkington's Dictionary of Painters.*

"His works are combinations of beautiful objects borrowed from the inexhaustible source of nature, enriched by art, exhibited under the most lovely forms and alluring media. Sir Joshua Reynolds says in his Discourses, that Claude Lorraine 'was convinced that taking nature as he found it seldom produced beauty.' If the scene represents the early morning, the hemisphere is suffused with light and warmth, and all nature visibly feels their influence; the mists are seen dispersing, and the cool freshness of the dawn of day is yielding to the absorbing rays of the sun; the soft zephyrs appear to agitate in gentle ripples the surface of lucid streams and to breathe in whispers among the foliage of the surrounding groves. The shepherd is seen leading his flocks to the pastures, or Diana with her attending nymphs is sallying forth to the chase. Every period of the day, with all its elemental vicissitudes, has been successfully embodied by his magic pencil, and even the gorgeous splendor of a summer evening, with all its dazzling brightness, was not beyond the reach of his master hand. His pictures are enriched with palaces, temples, and other noble edifices; and the ruins of ancient mighty structures are so appropriately introduced and composed with so much skill and taste, that it is easy to imagine that they once had existence at some glorious era of the Greek or Roman states.

"This illustration is still further heightened by the introduction of some event from sacred or profane history, poetry, or romance, which accords with the style of the buildings and the scenes depicted. The landscapes of other great artists, as Gaspar Poussin and Salvator Rosa, engage little of our time and contemplation to run over the scanty confines of their scenery, compared with the august and boundless expanse of Claude. He presents the beholder with such an infinity of objects, and conveys him over such a 'variety of hill and dale and misty mountains' that the eye seems to be constrained, as it wanders, to repose on the way. His marines and magnificent seaports contend for superiority with his inimitable landscapes, in the purity and freshness of the atmosphere, and the gentle, undulating swell of the water, sparkling with the reflection of a clear and brilliant sunshine."

—*Spooner's History of the Fine Arts.*

No. 209—"Classic Harbor Scene."

41x52½.

From the collection of the Earl of Egremont.

It is difficult to describe a "Lorraine," as nothing short of seeing and studying his harmony of colors and detail can convey to the mind anything like an idea of their natural beauty and artistic value. To the right is a castle or palace built partially into the bay. The morning sun casts his golden glory over sea and sky, bringing to view in the shadows of the stately trees two women in earnest conversation. The emerald waters lazily ripple on the shore, fanned by a gentle breeze of the early morning. The headlands are seen in the distance and some boats lie almost hidden in the shadows of the castle wall. As in all of Gallée's work, one cannot but note the naturalness of detail and the harmony of color.

Mr. Pratt, art critic, Alaska-Yukon-Pacific Exposition, Seattle, 1909, says: "There is a beautiful 'Classic Harbor Scene,' by Lorraine, who rivaled Turner in painting the luminosity of the air. His landscapes are poetical."

No. 210—"Classic Landscape."

46½x58½.

From the Lady Cartwright Collection.

It would be fitting and proper to apply this title to any one of this master's later pictures, as every one is of the highest class of art. The artist has chosen as the subject of this characteristic painting a scene in his own sunny Italy. At the foot of a precipitous hill on the left, a road passes through a massive gateway to the grounds of some ancient castle, hid from view by the grove of great elms skirting the hill. Some trees twisted and bent, and others prostrate and decayed, have fallen before the fierce winds that frequent the valley, while the majestic trees on the right have weathered the storms of bygone years, and still spread their friendly branches far out over the beaten roadway through the hills. A weary peasant woman and her child are resting by the roadside, while four men exchange greetings, and others wend their way toward the city situated in the foothills far beyond the fields of waving grain. The silvery hues of his atmosphere, and the faultless distribution of lights and shadows, have probably never been surpassed even by Claude himself.

No. 211—"Sunset in an Italian Seaport."

67x38½.

From the estate of Walter Langdon.

Purchased by him in London in 1808.

In the foreground is a group of emigrants with their luggage; upon some planks near-by they have prepared a meal with a goodly supply of liquid refreshments. On one of the plates will be seen the artist's name, "Claude Gellée Lorraine." Groups of sailors from the vessels in the harbor are conversing with their friends, while others are busy in the rigging of the great vessel on the left. A number of imposing buildings on the right have a

frontage on the harbor and in the distance is the Harbor Light, and as the shadows deepen many sea fowl fly shoreward for the night. Far across the expanse of water the sun dips low in the west, shedding its declining glory on the few fleecy clouds o'erhead.

No. 212—"Morning in Northern Italy."

24x29.

Beneath the spreading branches of the stately trees, the spectator catches a glimpse of the sun, as its rays break through the hazy atmosphere far beyond yon lofty mountain peak. Some peasants with oxen and wagon are hauling for fuel the dead trunks and branches of fallen trees. Farther down the valley all but hidden by the deep foliage, and clinging vines, stands the sombre ruins of the ancient parish church and adjoining parsonage. The rock-strewn landscape, the gnarled and broken trees, and the crumbling ruins of the quaint old church, are but mute witnesses of an earthquake, which years ago devastated the whole countryside. The painting is a very fair example of what may be considered the beginning of Claude's later and best period.

LOSSOW (Heinrich) - - - - - Bavaria

Born at Munich, 1843.

Pupil of Munich Academy, and of Royal Conservatory at Schlotheim.
 "Paints rococo scenes, often strongly realistic."

—*Cyclopedia of Painters and Paintings.*

No. 213—"Love Awake."

27x22.

A beautiful brunette is teasing and coaxing a little Cupid, who is resisting with all his diminutive strength. The warm, glowing flesh tones, and the dark drapery of the couch, are both rich and delicate.

No. 214—"Love Asleep."

27x22.

Here the case is reversed. It is the little god of love who is pleading, and a fair-haired blonde who is pushing him away, deaf to his coaxing, blind to his caresses. This picture is lighter in tone and more delicate than its mate.

These pictures have been as extensively engraved and reproduced in many ways as the "Angelus" of Millet.

LOUTHERBOURG (Philippe Jacques de) - - - - Prussia

Born at Fulda, Hesse-Cassel, 1740.

Died at Chiswick, England, 1812.

Landscape, marine and battle painter.

Studied in Paris in 1775, under F. Casanova.

Member of Academy, 1767.

Settled in England, 1771.

Member Royal Academy, 1781.

Exhibited 155 works in Royal Academy.

"His subjects were noble and grandly treated, and he deserved the reputation he enjoyed." —*Redgrave's Dictionary of Artists of the English School.*

No. 215—"Ancient Fortress at Cassell."

18x25.

This scene undoubtedly attracted the artist's attention, not alone from the picturesque nature of the locality, but was enhanced by recollections of a memorable spot adjoining his boyhood's home. It represents the ancient fortress on the summit of an isolated hill at Cassel, which, from the flatness of the adjacent country commands an extensive view. At the foot of the hill and in the foreground, some cattle are wandering at a pool. A boy and girl are watching the herd. The old moss-covered castle and parapet on the hill-top looms out grandly against the lowering clouds, while the verdure is painted with marvelous fidelity.

LUINI (Bernadino).

Lombard-Milanese School.

Born at Luino about 1475.

Died at Milan after 1533.

Pupil of Civerchio and of Leonardo da Vinci.

"He imitated so closely (Leonardo da Vinci), that many of his pictures pass for the work of his master. His faces wear the Leonardesque smile, though it has not the same depth of meaning, and his manner of painting is similar to that of Leonardo, though it does not reach that almost superhuman degree of finish which distinguishes the Giocondo among pictures."

—*Cyclopædia of Painters and Paintings.*

"Luini's earliest known picture is "Pieta" in the choir of the Church of St. Maria della Passione at Milan, which was painted before 1510. It was not until after that date that he imitated Leonardo, and probably at least ten years elapsed before he formed an independent style of his own. As was to be expected, under these circumstances, many of Luini's pictures were long attributed to Leonardo."

—*Painters and Their Works.*

"He was a student of Stefano Scotto, but in the middle part of his career he became a follower of Leonardo da Vinci. His early works bear no trace of Leonardo's style, and his late productions evince much originality, with Leonardo's manner for a basis. Milan Saronno and Lugano still possess his

best pictures which for sweetness and depth of feeling are unrivalled. To form a just idea of the powers of Luini, it would be necessary to study his series of pictures. "The Life of the Virgin," at Saronno, in which the virgin is represented with a beauty, dignity and modesty which resemble the works of Raphael.

—*Bryan's Dictionary of Painters and Paintings.*

No. 216—"Madonna with Two Children."

25x18.

From the Collection of Lord and Lady Pelham Clinton.

Who claimed it to be an original Raphael.

Painted on a hardwood panel about one and one-half inches thick, and now much worm eaten and somewhat out of shape. Mary in red dress and green cape covering her head and shoulders is holding the child Jesus, while John the Baptist stands almost beneath the folds of the Madonna's cape. The children are about two or three years of age, Jesus being entirely nude, while the John the Baptist is clothed in skins held by supports over the shoulders. All the figures are well formed especially that of the child Jesus. Except for one or two peculiarities of this master's work, it would be impossible to discern between his paintings and those of Raphael; and even this example while in the collection of Lord Clinton was often mistaken for his great master's work.

MARATTI (Carlo).

Born in Camerano, May 13, 1625.

Died in Rome, December 15, 1713.

Roman School; best and favored pupil of Andrea Sacchi.

"One of the first artists of his time.

"Most popular and most employed artist of Rome."

—*Spooner's History of the Fine Arts.*

"The most admired statues of the ancients, and celebrated paintings of the best of his predecessors, were the objects of his perpetual attention and imitation, till he had made himself master of the most beautiful forms and graceful attitudes and airs of heads. Those he sketched with the utmost facility, and conveyed such dignity, beauty and elegance to his own compositions as surpassed the works of all his contemporaries. Maratti's manner of designing was grand, and his mode of thinking and composing truly noble as well as judicious; his ordonnances were rich and magnificent, and his expression lively and affecting.

"His touch is lively and exquisite, and his draperies have a noble variety, being managed with peculiar art and judgment.

"Maratti received the honor of knighthood as a public testimony of his merit and he has been more respected and admired than any of the modern painters. While he was alive his works were sold at prodigious prices, and they still retain their value in every part of Europe. They are in the greatest esteem with the present age and are likely to be equally sought after by posterity."

—*Pilkington's Dictionary of Painters.*

No. 217—"The Annunciation."

13½x9½.

From collection of Amelio Burce, Director of Gallery, Florence, Italy.

"Joy to the world, the Lord is come." Mary kneeling while a messenger from Heaven is represented as presenting to the world by her the "Son of Righteousness," while the angels sing the glad song, "Peace upon earth, and good will toward men." The colors are pleasing and the subject well chosen.

No. 218—"The Wise Men and the Infant Jesus."

14½x11½.

"Now, when Jesus was born in Bethlehem of Judea, in the days of Herod the King, behold wise men from the east came to Jerusalem."

Within a lowly stable in Bethlehem, Mary sits holding the infant Jesus, while the wise men of the east and the shepherds are gathered around her, offering precious gifts to the child.

The light of Divine Love is represented as shining from above, bringing to view the modest surroundings, and the forms and figures of those who have come to offer homage. The figures are finely proportioned and natural, and the colors fine and pleasing.

MARILHAT (Prosper) - - - - - France

Born at Vertaizon, near Thiers (Puy-de-Dome), 1811.

Died there, 1847.

Landscape painter; pupil of Roqueplan.

"Recommended by his master as the artistic companion of Baron Hugel, he visited the Levant in 1831 and spent a number of years in Cairo, where the climate so ruined his health that he did not long enjoy the fame which awaited him on his return to Paris. He left more than two hundred unfinished pictures."

—*Cyclopedia of Painters and Paintings*.

No. 219—"The Prophet's Tomb."

9½x13½.

Supposed to be the tomb of Abou Mansour, a distinguished astronomer, born at Mecca in 855 A. D. He lived at the court of the caliph, Al Mamoon, at Bagdad, and committed to his superintendence, the building of two observatories. The time of his death is unknown. An interesting subject treated in a masterly manner.

MAX (Gabriel).

Born at Prague, 1840.

Pupil of Blaas, Kurzbauer and Piloty.

"Whenever his name is mentioned by the writers upon German art of

today, his power and originality are admitted and admired. Many of his works are tragic in the extreme."

—*Clement & Hutton's "Artists of the Nineteenth Century."*

"When we come to Gabriel Max, we find a genius, to the analysis of whose masterly conceptions we should much prefer devoting a chapter instead of a few meager paragraphs. In respect of mental grasp and imagination, combined with technical ability, we should give this first place in the contemporary Munich school to Max and Bocklin. Artists and public are alike agreed upon the surpassing character of Max's works."

—*S. G. Benjamin, "Contemporary Art in Europe."*

"First exhibited in 1867 and has since acquired a steadily increasing fame. Honorary member of Munich Academy, Professor in 1879-83. Gold medals in Berlin and Munich."

—*Cyclopedia of Painters and Paintings.*

In a recent work published in 1897, called "The Madonna in Art," giving illustrations of thirty-one of the great Madonnas painted from the earliest ages to the present time, there are given of modern paintings one by Gabriel Max and one by Bouguereau. The one by Max is spoken of as follows:

"Take, for instance, the portrait Madonnas by Gabriel Max. Here are no details to divert the attention from motherhood, pure and simple. We do not ask of the subject whether she is of high or low estate, a queen or a peasant. We have only to look into her earnest, loving face to read that here is a mother. When weary with the senseless repetitions of the set compositions of past ages, we turn with relief to a simple portrait mother like this, at once the most primitive and the most advanced form of Madonna art. It is only another case where the simplest is the best."

No. 220—"The Treasures of Home."

31x24.

Represents a mother and child. One of the most refined, beautiful and harmonious and softly toned pictures that has been produced by this master of the German school. One of the best, if not the best, of his paintings.

MAZZUOLI (Francesco).

Surnamed Il Parmigiano (The Parmasan).

Born at Parma, January 11, 1503.

Died at Casale Maggiore, August 24, 1540.

Student of his Uncle Michele and Pier Llarlo Mazzuola.

"His style formed on that of Correggio and Raphael, is characterized by exceeding grace and delicacy of form, and softness of coloring. * * * Mazzuola was the first Italian artist who engraved with aquafortis."

—*Lippencott's Biographical Dictionary.*

"His early pictures show how carefully he had studied Correggio's works before going in 1822 to Rome where study of its great masters profoundly affected his manner. He had won such reputation there before 1527, when the sack of the city interrupted his career that the soul of Raphael was said to have passed into him.

—*Cyclopedia of Painters and Paintings.*

No. 221—"Portrait of Il Parmigiano."

37x28.

From the Collection of the Duke of Sutherland.

On the back of the canvas is inscribed "Lilleshall Catalogue No. 12, Portrait of Parmigiano, Francesco Mazzuoli, called Il Parmigiano, born at Parma 1503. Died at Casale Maggiore, aged 37. Parmigiano 37x28". The half-length portrait shows the artist seated with right arm resting on a table on which is a money bag, several pieces of money, etc. In the left hand he holds a heavily bound book. Immediately back of the figure is a group of statuary (a Roman soldier embracing a female figure).

The artist is clad in a dark coat with fur collar, and over his long-flowing hair is a cap much worn by artists in those days. The dignified pose and the classic features indicate a person of a high order of intelligence, while the hands are a two-fold proof that the portrait is that of the great Parmasan, as we see in the picture just such hands as one would expect to produce the wonderful hands of the portrait. The painting, both in color and drawing, shows unmistakable proof of the influence of Raphael.

MEADOWS, J. - - - - - English

Exhibited Altogether 43 Pictures at the Royal Academy Between 1854 and 1863.

Painter of Sea Scenes.

No. 222—"Fisherman's Village—Hoisting the Storm Signal."

29x49.

Near the point of a narrow peninsula a colony of fisherfolk have grouped their cottages into a quaint little hamlet. On the sea front they have constructed a strong wharf, which also serves the purpose of lookout, and signal station. On this particular day, great white capped clouds have hung low across the western horizon, and now of a sudden the sun is obscured, an ominous light steals over the sea, engulfing the little village in its phantom shroud. With telescope in hand, the trained old seaman, accompanied by several anxious wives, hasten to the wharf. One hurried look is sufficient, and just as the increasing wind begins to lap the sea into waves, the storm signal is hoisted. As the sullen rumble of the approaching storm increases, a shout goes rapidly from boat to boat, "pull for the shore." A number of crews, anticipating the danger, are already beaching their boats, others hurriedly pull in their nets, while a number, under full sail, are seen far in the offing.

MENESES (Osorio Francisco).

Commonly called Osorio.

Spanish school; born at Seville, 1630. Died there 1705.

Pupil of Murillo.

"He was president of the Seville Academy for which he painted a 'Conception.' In the church of St. Martin, at Madrid is an 'Elijah.'"

—Painters and Engravers.

"Painted the glory in the 'Marriage of St. Catherine,' which cost Murillo his life, and also the four lateral pictures. Some works ascribed to his master (Murillo) were probably executed by him. He was a member of the Academy of Seville from 1666 to 1673, and its Majordomo in 1668-9."

—*Cyclopedia of Painters and Paintings.*

No. 223—"Ossorio's Madonna."

16x13.

This beautiful painting owing to its elegance in tone and finish has often been mistaken for the work of Murillo. The picture is that of a beautiful young woman in the attitude of prayer, with a profusion of golden brown hair hanging loosely over the shoulders. The loose fitting dress is of some soft white material with low neck and banded sleeves. The heavy blue scarf thrown lightly over the shoulder is held in place by the half clasped hands. One of Ossorio's most wonderful compositions colored and toned in this master's incomparable manner.

No. 224—"The Assumption of the Virgin."

25x14.

It is assumed by both the Greek and Roman Catholic Churches that the Virgin Mary ascended into heaven much after the manner of the ascension of Christ as recorded in the first chapter of the Acts of the Apostles. Ossorio represents her as a beautiful young woman clad in flowing garments of spotless white, triumphantly ascending, accompanied by a host of cherub angels, while a cloud seems ready to receive her out of sight. The figures show the hand of a master in their composition and the work of a superb colorist in tone and finish. The painting as a whole bears a close resemblance to kindred subjects by his renowned master Murillo.

No. 225—"It Is Finished."

27x15.

"When Jesus therefore had received the vinegar, he said, 'It is finished!' and he bowed his head and gave up the ghost.' Only a few moments before, Jesus when he saw his mother and his beloved disciple standing by, had said, 'Woman behold thy son,' and to the disciple, 'Behold thy mother. Mary in deepest anguish embraces the foot of the cross, while the beloved disciple, John, stands gazing at the silent form upon the cross in an attitude of abject despair; believing no doubt that this was the finish indeed, 'for as yet they knew not the scripture, that he must rise again from the dead.' On the top of the cross are the letters I. N. R. I., which interpreted read, 'The King of the Jews.' Besides being well drawn, and finely executed, the painting is a powerful sermon without words, a mute reminder of the brotherhood of man, and the fatherhood of God."

MEULEN (Adam Frans Van der).

Flemish School.

Born in Brussels, Jan. 11, 1632.

Died in Paris, Oct. 15, 1690 (Possibly after 1693).

Genre, Landscape and Battle Painter.

Pupil of Peter Snayers.

Member of the Academy of Painting, 1673.

Counsellor, 1681. First Counsellor, 1686.

Court painter to Louis XIV.

"Court painter to Louis XIV., was lodged at Gobelins, had a pension of 6,000 livres, and accompanied the king to Flanders to paint his battles."

—*Cyclopedia of Painters and Paintings.*

Some of his first productions found their way to Paris, and possessed sufficient merit to attract the attention of Charles Le Brun, at that time the arbiter of taste in the French metropolis. As the great aim of every one about the court was to flatter the ambition of Louis XIV, Le Brun recommended Van der Meulen to Colbert as a likely person to fitly commemorate the military achievements of the monarch. The minister agreed. Van der Meulen was invited to Paris, was pensioned by the king, and granted apartments at the Gobelins. * * * He painted the principal battles and sieges of Flanders for the Chateau of Marley. * * * The king heaped riches upon him, and Le Brun, his constant friend, gave him his niece in marriage."

—*Bryan's Dictionary of Painters and Engravers.*

"Van der Meulen drew figures, and especially horses with great spirit, and his coloring in the pictures he painted in France, is brilliant, the blue of the sky and the green of the landscape being sufficiently vivid to balance the bright colors of the uniforms. * * * He often finished up the faces in battles and huntings, so as to make them portraits."

—*Painters and Their Works.*

No. 226—"Meeting of the Duke of Lorraine and Marshal Turenne, an Incident of the Thirty Years War.

32x47½.

From the collection of Lord Buckland.

The Duke of Lorraine (Charles IV.) was the son of François Comte de Vandemont; was born in 1604, and succeeded his uncle Henry in 1624. In the thirty years' war which began 1618 and ended in 1648, Charles fought for the German Empire, and as an ally of Spain, fought against the French in several ensuing campaigns. He died in 1675.

Marshal Turenne, or Viscomte Tour d'Auvergne, was the son of Henri Duc de Bouillon, and was born at Sedan, Sept. 11, 1611. His mother was Elizabeth, a daughter of William the Silent, Prince of Orange. For five years, 1625-30, he fought against the Spaniards. In 1630 he returned to France, and as Marechal de Camp, fought in Flanders, and in 1640 took part in the capture of Turin. He was raised to the rank of marshal in 1643. The Duke of Lorraine had been driven out by the French, and compelled to resign the

duchy January 19, 1643. By the treaty of the Pyrenees (1659), he was reinstated under very hard conditions, but broke again with Louis XIV, and was expelled once more. This meeting of the marshal and the duke, it is believed, was arranged by the Duke of Lorraine, for the purpose of making terms with Turenne, whereby the duchy should be restored to the duke. He failed, it seems, to gain his point with Turenne, as he was not restored until a number of years later (1659). The figures, as well as the landscape, are well drawn, and the colorings are bright and spirited.

MIGNARD (Pierre).

Born at Troyes, 1610.

Died in Paris, May 30, 1695.

"French school of portrait and allegorical painters. Pupil of Jean Boucher at Bourges, Vouet in Paris, also under Pierre Gentil, the sculptor. He was patronized by Urban VIII, and by his successors to Alexander VII, whose portrait he painted, and distinguished himself in that branch, as well as in historical subjects. His works lay claim to our approbation, by a correct design, a captivating amiability in his forms, and an harmonious, if not vigorous, effect in his coloring. Several of his pictures have been engraved by some of the most celebrated of the French burinists, among which are Gerard, Audran, Poilly, Rouillet, Manteuil, etc."

—*Bryan's Dictionary of Painters and Engravers.*

"His pictures, in the graceful, dignified style of Raffaele, were greatly admired at Rome. He acquired a distinguished reputation in that city and found abundant employment. He also distinguished himself as a portrait painter and was patronized by the Popes and many of the nobility. He executed many works for the churches. He was invited back to Paris by Louis XIV, and, on his way, passing through Tuscany, Modena and Parma, he was honored by the princes of those cities, whose portraits he painted. Louis sat to him ten times for his portrait, and had such a respect for his talents that he ennobled him. After the death of Le Brun he appointed him his principal painter."

—*Spooner's History of the Fine Arts.*

"He painted the portraits of Urban VIII, and of Alexander VII, and many other works, including frescoes in churches. In 1658 he was recalled by the king to Fontainebleau, where he became the rival of Le Brun, to whose honors he succeeded. He was court painter, the director of the Gobelins, and was elected on the same day member, rector, chancellor, and directory of the Academy."

—*Cyclopedia of Painters and Paintings.*

"The chief portrait painters of the period of Louis XIV were Mignard, who was also a distinguished painter of fresco, Rigaud, Largilliere, and Francois de Troy. The name of Mignard, rendered famous by Le Brun's rival and successor, Pierre, is also illustrated by an older brother, Nicholas. We must believe history, which assigns to him a distinguished talent, as well as the abundant evidence of the works he has left. He was born a painter. He is one of the large number of conspicuous artists from the studio of Vouet. But, in spite of such difficult competition, Mignard's won him reputation. He proceeded to other cities of Italy, was welcomed with honors by artists and rulers, and, returning to Rome, painted Pope Alexander VII. But, like Vouet, he was recalled to France by the king, at the instigation of Mazarin, and, leaving his wife and newly-born son at Rome, he set out Oct.

10, 1657. He was received in the prominent towns of France with great honor; at Marseilles by the First Consul of the city, at Aix by the President of the Parliament, at Avignon everybody aided Mignard 'de Avignon' to do the honor to Mignard 'Le Romain.'"
—*History of French Painting.*

No. 227—"Jean Baptiste Racine."

28x22.

A distinguished French dramatist; born at La Ferte, Milan, 1639; died at Paris, 1699. His first tragedy, the *Thebaïde* or *Les Frères Eunuques*, was performed by Molière's troupe at the Palais-Royale in 1664. His first masterpiece was *Andromaque*, which on its performance in 1667, produced a profound impression. After writing eight or ten successful pieces, he retired from the theater in 1677, owing to chagrin at hostile critics. However, in 1689 and in 1691, he wrote *Esther* and *Athalie*. As a dramatist, Racine is considered the model of French classical tragic drama.

MICHEL (Georges).

French School.

Born in Paris about 1763.

Died there in 1843.

Student of Leduc in Paris.

"At one time he was the painting companion of Louis Braundet; at another he was living in the house of a noble amateur whose pictures he finished. His favorite subject was the great plain which stretches from Montmartre out to the north of St. Denis. * * * The following two pictures are to be seen in the new gallery at Luxembourg":

"Aux Environs de Montmartre."

"Interieur de Foret." —*Bryan's Dictionary of Painters and Paintings.*

No. 228—"Fisherman's Hamlet and the Old Mill."

13x24.

Formerly of the A. T. Stewart Collection.

Later from the Collection of Judge Hilton.

A quaint old Dutch mill occupies a place of vantage on a low promontory near the bay. A smaller mill and the roofs of numerous fishermen's huts are barely visible along the coast beyond. Several vessels lie at anchor, while a number are seen plying their trade in the offing. One boat has been pulled far ashore, near by which two women seem discussing the latest village gossip, while the men farther away make a landing with their nets. The lowering sky and dark threatening clouds are warnings to the experienced seamen to keep close to shore until more propitious weather. A most splendid example of this eccentric painter's best work.

MICHELANGELO (Buonarrotti).

Born in the Castle of Caprese in Tuscany, March 6, 1472.

Died in Rome, February 18, 1564.

Studied under Domenico Ghirlandaio and at the Academy in the Gardens of St. Mark.

Lorenzo de Medici became his patron and gave the artist a home at the Medici Palace, where he did much work.

"In the early part of his life, he not only applied to sculpture and painting but to every branch of knowledge connected with the arts. As a painter, sculptor or architect, he attempted, and above any other man, succeeded, to unite magnificence of plan and endless variety of subordinate parts, with the utmost simplicity and breadth. His line is uniformly grand; character and beauty were admitted only so far as they could be made subservient to grandeur.

"A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; his men are a race of giants. * * * He is the inventor of epic painting in the sublime compartments of the Sistine Chapel. He has personified motion in the groups of the Cartoons at Pisa, embodied sentiments on the monuments of St. Lorenzo, unravelled the features of meditation in his prophets and sibyls; and in the 'Last Judgment', with every attitude that varies the human body, traced the master-trait of every passion that sways the human heart. Such was Michel Angelo, the salt of art.'

—*Pilkington's Dictionary of Painters.*

"He has contributed more to the grandeur of design so essential to both painting and sculpture, than any artist that has ever existed."

—*Bryan's Dictionary of Painters and Engravers.*

No. 229—"The Deluge."

14x21.

From the collection of Lord St. Helens. Painted on vellum and with an old oak panel for a stretcher.

This picture represents a very strange but appropriate view or idea of the deluge, with the waters everywhere rising up on the earth and driving the inhabitants onto the higher grounds and thence into the trees to escape from the rising floods.

The drawing and designing are characteristic, interesting and finely drawn. It is not intended for a finished picture.

Michel Angelo was justly rated as in general a poor colorist, but the greatest of all designers. This picture shows fine drawing and composition and is interesting and attractive as a composition and idea of the greatest of all the sculptors and designers of the world.

MIEREVELT (Michael Janszen Van).

Dutch School.

Born at Delft, May 1, 1567. Died there, July 27, 1641.

Portrait Painter.

Pupil of William Willemsz and Augustyn. Member of the Guild at the Hague, 1625.

"Son of a goldsmith who perceiving his disposition for drawing, placed

him under the care of Jerome Wierix with the intention of his becoming an engraver. When he was twelve years of age, he executed a plate of "Christ and the Woman of Samaria," and soon afterwards another of "Judith with the Head of Holofernes." He learned the art of painting under William Willemsz and Augustyn, then under Anthony Van Montfoort at Utrecht. Having painted the portraits of some of the princes of the house of Nassau, they were so universally admired that he afterwards met with continuous employment in that branch and as he lived to an advanced age, he is supposed to have painted a greater number of portraits than any other artist of his country."

—*Bryan's Dictionary of Painters and Paintings.*

"Mierevelt's portraits are remarkably well drawn and the heads full of character. They are somewhat of the same class as those by Cornelius Jansen, but Mierevelt did not finish the dress and ruffs so highly and in general they are plain and without lace; they are also painted with a heavier touch."

—*Painters and Their Works.*

No. 230—"Gustavus Adolphus."

(King of Sweden.)

24x20.

From collection of General Lytton Bulwer, former Ambassador to France.

Gustavus II. was born in Stockholm in 1594. He gained in his youth, a complete knowledge of Latin, German, Dutch, French and Italian, speaking each language as fluently as a native, besides having a fair understanding of the Russian and the Polish. His father, when Adolphus was but ten years of age, introduced him into the affairs of government and required his presence at meetings of the council and audiences with foreign ambassadors. His father dying in 1611, he ascended the throne when only eighteen years of age, and at once applied himself to bettering the financial condition of the nation, and in quieting the universal discontent and especially that of the nobles. In 1630, after several successful wars, Gustavus, at the head of an army of about 15,000 men, determined to take part in the Thirty Years' War which had been raging in various parts of Europe since 1618. In the following year (1631), he shattered the supremacy of Austria and was hailed as the liberator of Protestantism. This opposition, however, being reinforced by Wallenstein, the fortunes of war were against him until the battle of Lutzen, near Leipsic, in November, 1632. In this terrible battle, Gustavus Adolphus was killed, but his little army drove Wallenstein and his forces into Bavaria, thus winning a decisive victory. Gustavus Adolphus is justly regarded as one of the greatest and noblest figures in all the world history, and had his life been spared to continue the heroic campaign, the Thirty Years' War would have been known to history as only the Fifteen Years' War, and Germany saved from the barbarism which reduced her to a wilderness, and flung her back a century in the march of civilization. This splendid portrait, it is believed, was painted at Stockholm about 1625.

MILLET (Jean Francois).

Born at Gruchy, near Cherbourg, Oct. 14, 1814.

Died at Barbizon, January 20, 1875.

French Painter.

Pupil of Langlois and Delaroche.

First class medal Paris Universal Exposition 1867.

Decoration of the Legion of Honor, same year.

"His parents were Norman peasants who industriously cultivated a small farm. Amid these rustic surroundings, he received a simple yet sound education from his grandmother, and his great uncle, a priest, without cure of souls, who both lived under the family roof. A taste for art early developed itself in him, and his first systematic instruction was received from Langlois at Cherbourg where he was sent in 1832. His progress was such that he was granted a small pension by the Municipal Council to enable him to pursue his studies in Paris. Thither he went in 1837 and entered the studio of Delaroche where Diaz and Rosseau were among his fellow pupils. His first appearance at the Salon was in 1840 when he exhibited a portrait. * * * He wavered sometimes between historical and peasant figure painting. The appearance of "The Winnower" in 1848 and "The Sower" in 1850 showed his true vocation, and henceforth he adhered strictly to subjects taken from peasant life. In 1849 he removed from Paris to Barbizon, a village in the beautiful Fontainebleau country, with which his name became inseparably connected. * * * Since his death, his works have fetched enormous prices, but his widow and family were left comparatively poor and were granted a pension of 1200 francs by the state."

—*Bryan's Dictionary of Painters and Engravers.*

"This painter whose works have, since his death, been bought at very high prices, was one of a family of nine children, and it is said that as a boy, he looked after cattle, and followed the plough. In after life, when he had become the head of a school known as that of Barbizon, he often spoke of himself as a Norman peasant. * * * He had to struggle with poverty in Paris, and lived and died poor, although such well known critics as Edmond About and Theophile Gautier bestowed the highest praises on "The Gleaners" in their notes on the Salon of 1857. The former said of it 'All is calm, the drawing without a fault, and the color without a glitter.' The latter, 'He (Millet) understands the inward poetry of the fields, he loves the peasants whom he represents and in their resigned figures expresses his sympathy with them. * * * Owing to the care he bestowed upon their execution, Millet is said to have produced only eighty pictures.' —*Painters and Their Works.*

No. 231—"The Church at Greville."

22¾x28½.

This old church at Greville is the church wherein Millet was baptized. A close examination will show that it has been painted with the greatest artistic care, even to grains of sand deftly put upon the canvas with the brush. After finishing the painting, it remained in the possession of the great painter until his death, or immediately preceding that event, when it became the property of a Mr. Anderson, of Paris, who was associated with Cyrus Field in laying the Atlantic cable. After the death of Mr. Anderson, his widow brought the painting to America. Mr. Millet's son, while visiting in this country, hunted up the painting and was much moved upon beholding it. He told Mrs. Anderson that his father had always valued this picture very highly, not alone for the pleasant recollections it afforded, but he considered it one of his best efforts, especially in the magnificence of his cloud and sky.

MINOR (Robert C.) - - - - - New York

Born in New York, 1840.

Studied in Paris under Diaz and in Antwerp under Van Luppen,
Boulanger and others.

Member of the Society of American Artists.

"Robert C. Minor's landscapes are always as interesting as they are characteristic. They are strongly impressed with the sentiment of the place and the hour they represent." —*Boston Transcript*, March, 1878.

No. 232—"Twilight's Witching Hour."

16x20.

On a low brushy hill to the right, a peasant woman with red shoulder shawl, stands looking over the field of ripening grain, lying within the shadows of the distant woods, and stretching away toward the line of the hills until lost to view in the deepening twilight. Painted much after the manner of Diaz and Rousseau.

The sun's slanting rays as they seem to unfold,
Tint the clouds and the sky and the hilltops with gold;
Then gradually fading away for the night,
Leave the world bathed in mellow twilight.

MORAN (Edward) - - - - - New York

Born in England, 1829.

Came to America, 1844.

Member of the Royal Academy of London, 1862.

Returned to the United States, 1869.

Elected A. N. A., 1873.

Member of the Pennsylvania Academy and of the
Royal Academy, London.

No. 233—"A Squall on the English Channel."

24x36½.

Angry storm clouds still cast a pall of darkness o'er the distant hills, where the coast line is dimly visible through the shadowy gloom. The waters of the channel are lashed to madness, alternately moaning and roaring like fighting demons. A number of ships and smaller craft have been caught by the sudden squall, and are being tossed as chaff by the furious waves. Through rifts in the clouds, fields of blue sky appear, and the sun peeps out tinting the clouds to gold, while a thousand shades of color play hide-and-seek in the surging waters of the mighty deep. The perspective and the atmosphere are wonderfully fine, but the penciling and toning of the waves are remarkably natural and pleasing.

MORAN (Thomas) - - - - - N. A., New York

Born at Bolton, Lancashire, England, 1837.

Brought to America, 1844.

Brother of Edward and Peter Moran.

Returned to Europe 1862 and 1866, and studied the works of Turner
and the old masters.

Elected N. A., 1884.

Member of Society of American Artists.

No. 234—"Sunrise in Mid Ocean."

29x49.

Obtained from the artist, one of his finest paintings.

After a careful study of this canvas since being hung in this collection, the artist pronounced it the very best of all his Venetian scenes. On the left, immediately back of a group of fine residences, with their beautiful gardens, stand the palatial churches, their white domes dimly visible in the soft pink light of the late afternoon. Farther on in every direction are visible roofs, domes and steeples of many other important buildings, the most prominent of which is the magnificent Palace of the Doges (Governors), with its delicately tinted walls and its stately square tower. As the sun's rays decline, and the soft breezes are wafted in from the sea, gayly attired pleasure seekers throng the numerous gondolas and glide down the Grand Canal to the soft strains of the gondolier's song, and the sweet tones of the mellow guitar. The soft blush of the sky, the many beautiful and well-arranged colors, and the elegant reflection in the crystal waters of the canal, are so real and pleasing as to carry the mind away in fancy to this historic city "The Queen of the Sea."

No. 235—"Venice and the Palace of the Doges."

30x42.

The grand old ocean. The rising sun casting its mellow light across the vast expanse shows no sail in sight, only the boundless ocean in all her overpowering grandeur and loneliness. In the center of the picture is seen the "trough of the sea," while on the left the great waves are breaking into fleecy foam. The sunlight glory in the clouds adds additional enchantment to this beautiful canvas, in all making this one of the best maritime pictures in the world.

MONTICELLI (Adolphe), Deceased - - - - - Paris

Born at Marseilles, 1824.

Pupil of Rossi and of Diaz.

Large sums of money have been paid for fine specimens from this artist's brush. Both in this country and on the continent, connoisseurs have come to appreciate Monticelli as a great colorist.

No. 236—"The Bridal Procession."

19x24½.

How richly fantastic are the colors of this artist. A bridal procession is passing under the arched entrance to the church. The stone of the edifice, the liveries of the attendants—all but the dresses of the bride and her maid, are dark. The bridegroom can scarcely be discerned in the shadows by the archway.

MORLAND (George).

Born in his father's house in the Haymarket, London, June 26, 1763.

Died in Eyre Street Hill, London, October 29, 1804.

Student of his father, Henry Robert Morland.

"Perhaps the most flattering opinion of the works of George Morland is that of a French critic who says that his pictures are remarkable for a clever distribution of light and shade, that the drawing is correct and that they are well finished and admirably represent nature." —*Painters and Their Works*.

"In 1799, he removed to the Isle of Wight, where Mr. Lynn, a surgeon of Westminster, generously placed at the service of himself and his wife a picturesque cottage near Cowes. Then began that series of painting of coast scenes, fishermen and smugglers of which so many engravings after Morland remind us. The cottage in which he painted was filled from morning till night with sailors, fishermen and smugglers."

—*Bryan's Dictionary of Painters and Engravers*.

(About 1790.) "He moved to a house in Winchester row, Paddington, in the garden of which he kept all sorts of animals; foxes, goats, pigs, dogs, monkeys, squirrels, guinea pigs, and dormice, besides a donkey and an old horse which frequently appears in his pictures."

—*Bryan's Dictionary of Painters and Engravers*.

"One of the first paintings which he executed of that distinctly 'Morland Style' which he alone represents in British art was 'Gypsies Kindling a Fire,' for which Colonel Stuart gave him forty guineas in 1790, the commencement of his best period as an artist."

—*Bryan's Dictionary of Painters and Engravers*.

No. 237—"Shipwrecked."

10½x17¾.

The scene is of a terrible storm and high seas on the rugged coast of the Isle of Wight, where practically all his coast scenes were painted about 1799. A small sailing vessel has been driven upon the rocks by the furious wind and has sunk from sight in the maddened, rolling sea. Five sailors have succeeded in reaching the rugged shore and are endeavoring to pull in the broken mast laden with two of their unfortunate comrades. The sea gulls scream defiance to the raging storm, amid the din of thunder and the roar of the angry waves. As a consequence of Morland's unfortunate associations, most of his painting up to this time were of subjects of a low character. But in these paintings on the Isle of Wight, he reaches a higher

sphere, and seemed touched with grandeur and nobler thoughts, showing clearly what he might have been with different associates and environments—a painter of the very first rank.

MURILLO (Bartholome Esteban).

Born in Seville, January 1, 1618.

Died there, April 3, 1682.

Spanish School. Studied under Juan del Castillo.

"The fertility of his talent, only paralleled by that of Lope de Vega in literature, enabled him to cover the walls of private and public buildings at Seville with the pictures now scattered all over Europe at prices which, to the artist, would have seemed fabulous."

—*Cyclopedia of Painters and Paintings.*

"Few painters have a juster claim to originality of style than Murillo, and his works show an incontestable proof of the perfection to which the Spanish School attained, and the real character of its artists—for he was never out of his native country, and could have borrowed little from foreign artists; and this originality placed him in the first rank among the painters of every school. All his works are distinguished by a close and lively imitation of nature. His pictures of the Virgin, Saints, Magdalenes, and even of the Savior, are stamped with a characteristic expression of the eye, and have a natural peculiarity of countenance and habiliments which are very remarkable. There is little of the academy discernible in his designs or his composition. It is a chaste and faithful representation of what he saw or conceived; truth and simplicity are never lost sight of; his coloring is clear, tender and harmonious, and though it possesses the truth of Titian and the sweetness of VanDyck, it has nothing of the appearance of imitation. His works now command enormous prices."

—*Spooner's History of the Fine Arts.*

"With the work of this admirable artist, the English collector is more intimately acquainted than with those of any painter of the Spanish School; and their intrinsic merit amply justifies the admiration which is bestowed on them."

—*Bryan's Dictionary of Painters and Engravers.*

No. 238—"Archbishop Ambrozeo Ignatio Spirrola."

35½x25.

From the collection of the Duke of Sutherland.

Believed to have been a son of Marquis Ambrosio Spinola, the celebrated Spanish military commander, who was born at Genoa in 1569, and died in 1630, who became renowned in the Dutch wars in the Netherlands and Flanders, and afterwards in the war against France and Italy.

At the bottom of the canvas is this inscription in Latin: "Died on the 14th day of May, 1684, in his 52nd year. The very illustrious and most reverend doctor of divinity Ambrosius Ignatius Spinola and Guzman, Spanish Archbishop in the year of our Lord 1670, in the 38th year of his life." This would indicate that Spinola was born in 1632 and was 38 years old when

created Archbishop. As Murillo died in 1682, it is evident that this inscription was added later, probably soon after the death of Spinola.

Murillo painted but few portraits, but in this we see the same clear colors and careful design so characteristic of his great religious paintings.

No. 239—"The Coronation."

52x39.

From the Lord Townsend Collection.

The Virgin Mary, robed in spotless white, with a blue mantle thrown over her shoulders, is represented as rising above the serpentine devil and his angels, while an angel of God places upon her head a crown of twelve stars, and cherubs bring garlands of flowers and shout with joy. The serpent still holds in his mouth the apple with which he had tempted "the first man Adam," and with which he tempted the son of this woman, "the second man Adam, who became a living spirit" after his forty days' fast. Here, however, his subtlety failed and one was found "who, being tempted in like manner as we, yet sinned not." The horn in prophecy represents Power, and the great horn in the lower corner of the painting no doubt is emblematic of the power of Satan which Jesus destroyed. In this wonderful painting Murillo represents faithfully what his fertile mind conceived, and has given to his figures, truth and simplicity; and although his coloring is modest, yet it is clear, tender and harmonious.

No. 240—"The Nativity."

24x35.

From the collection of Marquis Alexandro Tetade, Seville, Spain.

Upon the occasion of the taxing of the people, first instituted when Cyrenius was governor of Syria, Joseph with Mary was obliged to return to his own city, Bethlehem, to be taxed. There was such a multitude in the little city upon this memorable occasion that "There was no room for them in the inn," so they were obliged to seek shelter in a stable. "And there were in the same country shepherds abiding in the field, keeping watch over their flock at night. And lo! the Angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them, Fear not, for behold I bring you good tidings of great joy which shall be to all the people. For unto you is born this day in the City of David, a Saviour, which is Christ the Lord. * * * And suddenly there was with the Angel a multitude of the heavenly host praising God, and saying: Glory to God in the highest, and peace on earth, good will toward men. (Luke 11:7-10.) The painting is a most vivid portrayal of Luke's testimony by a master whose originality was only surpassed by his faithful representation, and the exquisite sweetness of his coloring. This most important event occurred, no doubt, in what, in our calendar, would be the month of April or possibly May, when the weather was sufficiently mild to permit the shepherds to abide in the fields at night, and at a time when there was green pasturage for the sheep, and when the weather in the bleak country about Bethlehem would be sufficiently mild to allow the event here

so truthfully painted to occur in a stable, without injury to mother and child. Murillo has faithfully and truthfully followed the text regardless of the generally accepted theory that Jesus was born December 25th of our calendar, and thus truthfulness and faithful representation was one of the great secrets of his wonderful success and popularity.

No. 241—"Madonna of the Lily."

36½x27.

The Madonna attired in deep brown robes stands erect, with upturned eyes as if in supplication. The right hand is pressed upon the breast, while with the left she holds a spray of white lilies. A pale blue scarf ornamented by a spray of purple roses is thrown lightly over the head falling in graceful folds about the upturned face and shapely neck. The heads of three cherub angels peep through the clouds in the immediate background, which may indicate the ascension (assumption) of the Virgin. While the colors in this example are not so clear and harmonious as in his later works, yet the composition and drawing follow closely his last and greatest period.

MYTENS (Daniel).

Dutch portrait painter, was born at the Hague (at the end of the 16th century). Died after 1658.

He belonged to the Dutch school, probably studying in the school of Rubens, as he imitated that master in his portraits and in his backgrounds. He went to England during the latter part of the reign of King James. His work was greatly admired and, though he drew several of the court, he was not formally employed as painter to the King until the first year of the reign of King Charles. His patent was dated the 30th of May, 1625. Sometime after the arrival of Vandyck at the Court of King Charles, he returned to the Hague.

"He had studied the works of Rubens previous to his coming to England. His landscape in the backgrounds of his portraits is evidently in the style of that school, and some of his works have been taken for Vandyck's.

"He painted beautiful copies of Raphael's cartoons. His works show great simplicity of manner, lightness of color, and silvery flesh tones."

—*Cyclopædia of Painters and Paintings.*

No. 242—"Henrietta Marie, Queen of Charles I."

35x30.

From the collection of General Bulwer.

The flesh tints in this beautiful picture are true and lifelike. Form and features are reproduced in finest perfection, attained only by the greatest of the portrait painters. And in the costume the artist has a magnificence of color seldom seen on canvas. This is one of the most beautiful and characteristic of this noted artist's works.

No. 243—"King Charles I."

46x34.

From the Collection of General Bulwer.

This picture was painted about the time at which Queen Henrietta Maria was painted as described above. The coloring is very fine, natural and satisfactory. His portraits of men were colored as appropriately as the refined and more delicate coloring which he gave to his portraits of women.

This pair of portraits represents a most interesting, celebrated and noted couple of prominent people of past history. In some respects King Charles stood out as prominently before the world with as tragic a life as to make a couple who jointly formed as interesting a pair as any king and queen in history. And we can rely upon these two as being as favorable and correct a representation of their true appearance and character as any historical portraits known.

NEER (Aart Van Der).

Born at Gorinchem, Holland, about 1603.

Died at Amsterdam, November 9th, 1677.

"Removed to Amsterdam before 1638. Married Elizabeth Govers. * * * Scarcely anything is known of his life. He excelled in moonlight views, generally of towns or groups of cottages, or fishermen's huts on the banks of a river or canal with boats and figures. He is said to have painted some two hundred of these without a single repetition. He occasionally painted sunsets and often winter pieces with figures amusing themselves on the ice, in which he is scarcely surpassed. His best pictures have a transparency of color, a lightness of hand, a general freshness and sincerity and a mastery of composition which give them a very high rank in the Dutch School."

—*Bryan's Dictionary of Painters and Engravers.*

"Was a friend of Cuyp, who occasionally supplied the figures in his landscapes, and an admirable painter of moonlight and twilight scenes. He represented for the most part canals with towns on their banks, lighted by the moon, and no other painter has depicted the lights and shadows incident to such scenes with so much truthfulness and clearness."

—*Cyclopedia of Painters and Paintings.*

No. 244—"Canal Scene in Holland, Evening."

20½x28¾.

In the foreground, some fishermen have landed with their catch and have their net stretched for drying while they prepare to load their fish in the boat. Many other boats are seen along the canal: some tied up for the night, others just returning from their daily tasks. On the left is the fishermen's cottages, surrounding the quaint old mill, while to the right on a wooded shore stands the rustic church and pastorage. The full silver moon peeps out through a rift in the clouds, throwing a weird light over the surrounding landscape. A splendid example of Neer's somber style.

NICHOLSON (G. W.).

American School.

No. 245—"A Squally Summer Morning."

23x38.

The low sandy beach of an inland lake is partially o'ergrown with coarse grass and wild flowers. On the margin of a small grassy knoll, two women are seated conversing with a man on horseback, while beyond them, we get a view of a part of the lake with several larger sailboats and many pleasure craft sailing over its blue waters. A tribe of wandering gypsies are encamped at the deserted building under the shelter of the grove of green trees, which all but hide from view the palatial residence situated on the promontory above. A summer squall seems about to break over the lake, the boisterous clouds cast a pall over the distant hills and the pigeons hover in the air near to shelter and safety. The landscape is well drawn and the atmosphere and the clouds are remarkably true to nature.

OERTEL (Johannes A.).

American School.

Studio at Morgantown, N. C.

No. 246—"The Easter Tidings."

18x13.

"After the Sabbath was past, very early on the first day of the week," Mary Magdalene, Joanna, and Mary the mother of James, came to the sepulchre which had held the body of Jesus. As they approach, they find the great stone rolled away, and hear in astonishment the voice of the angels coming from the interior of the tomb. "Why seek ye the living among the dead. He is not here, but is risen."

The word Easter occurs but once in the Bible (Acts XII-4), and is here translated from the Hebrew word meaning the passover, and as the first passover in Egypt was marked by the death of the first-born, even so in this last passover, the first born, yea, the only begotten of God, had seen death. But now comes the glad tidings of great joy. "He is risen indeed," ringing down through the ages its message of hope and gladness unto untold generations.

The figures are finely drawn, and modestly, though remarkably well painted.

OPIE (John).

Born, 1761. Died, 1807.

"The works of Opie are distinguished by great simplicity in the composition, mastery boldness of effect, and uncommon strength of character, though sometimes defective in dignity, and faithful expression of individual

nature. His best works possess, in an eminent degree, what artists term breadth. Few painters have shown so perfect an eye to the purity of color, and in some of his works he appears to have emulated the rich and harmonious tones of Rembrandt and Titian; and even Fuseli says that nature had endowed him with an exquisite eye for color, and pronounces his coloring in the 'Murder of James I.' unrivalled among the productions of his contemporaries and approaching the excellence of Titian. His conduct of the *chiaro-scuro* was intelligent and masterly."

—*Spooner's History of the Fine Arts.*

"The pictures he painted on these occasions were amongst the most admired productions of the British school. The works of Mr. Opie are distinguished by a simplicity in the composition, masterly boldness of effect, uncommon strength, though not dignity of character, and a faithful expression of individual nature. Few painters have shown so perfect an eye to the purity of color; and in some of his works he appears to have emulated the harmonious toning of Rembrandt and Titian. His conduct of the *chiaro-scuro* is masterly and intelligent. He demonstrated by his works how highly he was endowed by nature with a strength of judgment and originality of conception. His thoughts were always new and striking, as they were the genuine offspring of his own mind; and it is difficult to say if his conversation gave more amusement or instruction. The toils and difficulties of his profession were by him considered a matter of honorable and delightful contest; and it might be said of him, that he did not so much paint to live as live to paint."

—*Bryan's Dictionary of Painters and Engravers.*

"His best work was in portraiture. He became an A. R. A. in 1787 and R. A. in 1788; in 1805 he was chosen professor of painting in the Royal Academy."

—*Cyclopedia of Painters and Paintings.*

"Untaught, he gained proficiency in portrait painting. Not being circumscribed in talent, he gained great success in various branches; and Boydell's Shakespeare, Macklin's Poets, and Bowyer's edition of Hume soon afforded ample scope for Opie's abilities, who produced upon these occasions some of his best specimens of the English school. His best pictures possess great expansions, his coloring is chaste and his *chiaro-scuro* perspicuous."

—*Pilkington's Dictionary of Painters.*

"The 'Cornish Wonder' grew rich and fashionable, studied diligently, became professor at the Academy, wonderfully improved his portraits, and extended his ambition to high art, where his best effort is 'The Assassination of Rizzio.' To him belongs that often-quoted anecdote of the painter who, when asked with what he mixed his colors, replied, 'With brains, sir.'"

—*Radcliffe's Schools and Masters of Painting.*

"As an artist, his works prove his great genius and original powers. Later his compositions were more simple, his light and shade better understood, and his works have a vigorous and manly strength which contrasts with the feeble inanities of many of his contemporaries."

—*Redgrave's Dictionary of Artists of the English School.*

No. 247—"Portrait of a Gypsy Girl."

33x25.

From the sale of a fine collection of Robinson & Fisher's, of London.

PARMENTIER (Jacques) called James.

French School.

Born in Paris, 1658; died in London, Dec. 2d, 1730.

History and Portrait Painter. Student of his uncle Sebastian Bourdon.

"On the death of Bourdon he went to England in 1676 and was for some time employed by Charles de la Fosse to assist him in the works upon which he was engaged at Montague House. King William sent Parmentier to Holland to ornament his palace at Loo, but he quarreled with Marot, the superintendent of the works, and returned to London. Not finding much employment on his arrival he went to Yorkshire. * * * On the death of Leguerre in 1721, he returned to London where he died in 1730.

—*Bryan's Dictionary of Painters and Engravers.*

"His best work is on the staircase at Worksop. He presented a picture of 'Diana and Endymion' to the Painters' Hall in London. After the death of Laguerre in 1721, Parmentier returned to London, died there and was buried in St. Paul's, Covent Garden."

—*Painters and Their Works.*

No. 248—"Christ Choosing His Disciples."

19½x24.

From a very old English collection.

"And Nathaniel said unto him (Philip), 'Can there any good thing come out of Nazareth?' Philip said unto him, 'Come and see.' Jesus saw Nathaniel coming to him and said unto him, 'Behold an Israelite indeed in whom is no guile.' Nathaniel said unto him, 'Whence knowest thou me?' Jesus answered and said unto him, 'Before that Philip called thee, when thou wast under the fig tree, I saw thee.'" As Jesus speaks Philip points in the direction of the distant fig tree. The sudden conviction causes Nathaniel to grow faint and he stands in an attitude of absolute surrender. The painting shows somewhat the mark of age, but is still beautiful in the rich colors and splendid pencil of this master painter.

PANNINI (Cavaliere Giovanni Paolo).

Roman School.

Born at Piacenza about 1695.

Died in Rome, Oct. 21, 1768.

Pupil in Rome of Benedetto Luti and of Andrea Lucatelli.

Member of the Academies of San Luca at Rome, and in Paris, 1732.

"Pannini's pictures are often strikingly effective."

—*Cyclopedia of Painters and Paintings.*

"He also partly adopted the style of Salvator Rosa. He applied himself to designing the remaining monuments of ancient architecture in the Roman vicinity. His merit, however, is not confined to architecture; he decorated his pictures with figures gracefully designed and grouped with taste. Although he usually confined himself to pictures of an easel size, he was not

incapable of succeeding in works on a larger scale; and Lanzi speaks in favorable terms of a 'Christ Clearing the Temple' with life size figures in the church of the Signori della Missione at Piacenza."

—*Painters and Engravers.*

"This painter was celebrated for pictures of the subjects to which he confined himself. He resided some time in Paris about 1732, and was elected a member of the Academy."

—*Painters and Their Works.*

No. 249—"Coliseum at Rome."

11x16.

This greatest and most magnificent amphitheatre ever erected by the Romans was commenced by Vespasian, who reigned from 69 to 79 A. D., and partially finished by Titus in A. D. 80, who dedicated the structure with shows in which 5,000 animals were killed. It was intended for gladiatorial combats, fights with wild beasts and less harmless athletic sports, and in the early days of Christianity, many were martyred here. It was elliptical in shape, being 1,680 feet in diameter and 157 feet high, while the diameter of the arena was 285 feet. The three great balconies would hold 100,000 people, 87,000 of whom could be seated. The architecture of the lower balcony was Doric, the second, Ionic, and the upper one Corinthian. It stood almost intact until the sixth century, when Theodoric, king of the Goths, took material from it with which to erect other buildings. This is one of the earliest pictures of this memorable ruin, and shows the building as it appeared before any of the sunken ruins of the Forum were unearthed. The painting was purchased from a cardinal at Rome by Mr. Nicholas Brown in 1845. There is an unknown coat of arms imprinted on the stretcher frame.

PARTON (Arthur) - - - - - New York

Born at Hudson, N. Y., 1842.

Landscape painter.

Pupil of W. T. Richards, of Philadelphia.

Visited Paris and London 1870, and sketched in Scotland the following summer.

Elected an A. N. A. in 1873. N. A. in 1884.

Studio in New York.

No. 250—"New England Homestead on a Stormy Morning."

17½x27½.

This landscape takes one right into the heart of nature. Fine, sturdy trees stand boldly out against lowering clouds, indicative of the approaching shower. The rendering of the foliage is very minute, and the atmospheric effects and feeling of the lull before the shower are cleverly and suggestively realized. There is a sense of subdued sentiment and a true inspiration of the poetry of nature.

PEALE (Charles Wilson).

Born at Charleston, Md., April 16, 1741.

Died in Philadelphia, February 22, 1827.

Portrait and Landscape Painter.

Student of Copley and Benjamin West.

"He studied for a time in England under West, and after his return, settled in Philadelphia, where he soon acquired a high reputation as a portrait painter. He afterward formed in that city a museum of natural curiosities, called by his name, and containing the skeleton of a mammoth. He was also one of the founders of the Academy of Fine Arts to which he contributed numerous pictures."

—*Lippincott's Biographical Dictionary.*

"Peale, at the age of six-and-twenty, studied painting under Copley in Boston. In 1770-1, he was in London studying under West. In 1772, he painted a picture of Washington, then a colonel, and those of several other revolutionary officers."

—*Painters and Their Works.*

"He was apprenticed to a saddler, and after being successfully saddler, harness-maker, watch-maker, carver, naturalist, and taxidermist, at the age of twenty-six, he took lessons in painting from Copley of Boston. * * * He opened a picture gallery in Philadelphia, and was instrumental in establishing an academy of Fine Arts in Pennsylvania. * * * His eldest son, Raphael, also a painter, died at Philadelphia in 1825."

—*Bryan's Dictionary of Painters and Engravers.*

"He is said to have painted twenty portraits of Washington; one of the most noted, ordered by La Fayette for the French King was purchased by the Count de Menou, during the French Revolution and presented to the National Institute where it is still preserved."

—*Cyclopedia of Painters and Paintings.*

No. 251—"Harper's Ferry About 1795."

39x56½.

Harper's Ferry, situated in Jefferson county, Va., fifty-five miles southwest from Washington, D. C., at the confluence of the Potomac and Shenandoah Rivers, just where the former breaks through the Blue Ridge Mountains; is one of the most picturesque scenes in America.

The picture was painted about 1795 or 1796, before the building of the United States' arsenal, which President Washington began in 1796. Up to 1860, the government had expended \$1,800,000 for improvements and had in store about 75,000 stand of small arms. The place came into great prominence in 1859, when John Brown erected his fort and defied the government. When Virginia seceded, Harper's Ferry was held by Lieut. Roger Jones, with 45 men, and on the night of April 18, 1861, when, finding himself surrounded by Virginia militia, he set fire to the arsenal and escaped to Carlisle, Pa., thus preventing the arms and ammunition from falling into the hands of the Confederacy. Of course, these great events had not been dreamed of when the father of Rembrandt Peale painted this picture, so he

presents the beautiful landscape unadorned, save by the modest homes of a couple of the "First Families of Virginia."

No. 252—"Washington at Yorktown."

25x30.

This portrait of Gen. Washington was painted in the summer or early autumn of 1781. Washington, at this time, was about 49 years of age, and the face is somewhat fuller than in later portraits. He is attired in dark blue frock coat, with lapels, collar and cuffs of lemon colored velvet. The shoulders are decorated with the epaulets of his rank as commander-in-chief of the American army. The tight-fitting waistcoat, also of pale yellow velvet, is trimmed with wide lace, as are the sleeves of the blue coat, as shown by the left hand which rests upon the handle of his sword. In the back-ground can be seen a portion of his 15,000 American and French soldiers under the colonial flag, and in the distance, Cornwallis' fortifications at Yorktown, under the British colors.

Washington began his siege of Yorktown, Sept. 28, 1781, and Cornwallis with his whole army of 7,000 surrendered Oct. 19, of the same year. This historic portrait, although not so artistically finished as his son's later portrait, is in historic interest equally important.

PEALE (Rembrandt) - - - - - America

Son of Charles W. Peale.

Born in Bucks County, Pa., 1778; died, 1860.

Washington sat to Peale for his portrait, when the artist was only eighteen. In later life, by careful use of the studies made of his illustrious sitter, Peale painted this portrait.

"Rembrandt Peale obtained a permanent reputation for his very able and truthful portrait of Washington. He bestowed the best efforts of his mature years, and it received the compliment of being purchased by Congress for \$2,000—a large sum for an American painting in those days when the purchasing power of money was greater than it is now."

—*Benjamin's Art in America.*

Extract from Peale's lecture on "Washington and His Portrait:"

"Washington gave me three sittings. At the first and second, my father's painting and mine advanced well together; being at my right hand, his was a little less full than mine. In the third sitting, perceiving that he was beginning to repaint the forehead and proceed downwards, as was his custom, I feared he would have too little time to study the mouth and lower part of the face, and therefore I began at the chin and proceeded upwards. The result of this decision was, that there was something in the upper part of my father's study that I preferred, and something in the lower portion of mine which better satisfied me. At subsequent periods I made several studies to combine them. To profit more fully by the occasion, my uncle, James Peale, during the second and third sittings, painted at my left hand a miniature on ivory, and, for a time, my elder brother stood beyond my uncle to make a profile sketch. Mrs. Washington happened to enter the room at the

moment, and being amused by the circumstances, mentioned it to Stuart, who jocularly told her she must take good care of her husband, as he was in danger of being peeled all round.

"Washington gave me three sittings of three hours each, from seven to ten. By these early visits I had the advantage of seeing his hair in a more natural manner than the barber arranged it, wig-fashion, after ten o'clock. In this particular, the hair of Col. Trumbull's portrait is much more easy and graceful, as he probably saw it in the negligence of a camp. He shaved himself before coming to me, and the powder being washed from the whiskers in front of his ears, showed that his hair was dark brown. What there was of gray on the top of his head was disguised with powder; yet there his hair was abundant, and the plaited hair behind was long and clubbed, to which was attached on days of state ceremony, in dress of black velvet, the customary appendage of a black silk bag.

"My portrait, wet from the easel, was packed up and in a few days was opened in Charleston, where I painted ten copies of it, which were valued as the most recent likeness. In executing these I became familiar with whatever good it possessed, but also became still more sensitive to its deficiencies.

"After the death of Washington, neither satisfied with my father's, nor Trumbull's, nor Pine's, nor Wertmuller's, nor Stuart's, nor my own, I made repeated attempts to fix on canvas the image which was so strong in my mind, by an effort of combination, chiefly in my father's and my own studies. I had made during several years, sixteen of these attempts; and though not equal to my own expectations, they all found satisfied possessors. I determined, in 1823, to make a last effort; and under an excitement, even beyond the 'poetic frenzy' which controlled me during three months to the exclusion of every other thought, and to the grief of my father, who considered it a hopeless effort, I succeeded to his conviction."

No. 253—"Portrait of General Washington."

36x30.

Purchased from the artist by a New York merchant.

"Chief Justice Marshall and others always declared it the best likeness of Washington ever painted."

—*Corcoran Gallery Catalogue.*

Mr. Sutton, of the American Art Galleries, who is probably the most competent judge in this country, in speaking of this portrait, said:

"You may say for me that I regard this as the finest portrait of Washington in existence. I have made a special study of Washington's portraits both in oil and engravings, and have a large number of engraved copies by various artists, and I consider this the most lifelike and natural of all Washington's portraits. It is similar to, but better than, the one hanging in the President's room back of the Senate Chamber in the Capitol."

No. 254—"Portrait of George Washington."

35x28½.

Originally owned by John Isaiah Northrop and at his death about 1870, became the property of Mr. J. A. Hall, of Copake Falls, N. Y., whose wife was the daughter of Mr. Northrop.

By reference to Mr. Peale's story as told above, it will be seen that he

painted several portraits from the sketches made by himself, his father and his uncle, from personal sittings of the general. He had in his mind the exact image of Washington, and all his portraits were most natural and lifelike as is this splendid example, and is probably second to none, except the wonderful portrait in this collection, which Chief Justice Marshall pronounces the best ever painted. George Washington was born February 22 (old style Feb. 11), and died at Mount Vernon December 14, 1799.

No. 255—"Martha Washington."

35x28½.

Companion to the General Washington last described and came from the same collection. In fact, the two portraits have never been separated since they came from the easel of this greatest of American portrait painters. The portrait was painted in the same period as its companion and is not only considered a most splendid likeness, but is also readily recognized as a work of art well worthy this great colorist.

Mrs. Martha Custis was married to General Washington on January 17th, 1759. Her maiden name was Daudridge, and at the time of her marriage she was the widow of John Parke Custis. She was of the same age as Mr. Washington, and although they were childless, they were most happy. They, however, adopted two of Mrs. Washington's nephews, and brought them up as their own children at Mount Vernon.

PEBBLES (Frank M.).

Born in New York State, October 16, 1839.

Portraits and Figures in Oil.

Member of the Society of Chicago Artists.

President Chicago Academy of Design.

"Son of S. and Mary J. Pebbles. Studied at the National Academy of Design (N. R.) and under Edwin White; married to Clara M. Russell, 1861. Exhibited at the Chicago Art Institute, San Francisco (Calif.), etc. Received First Prize at the Oakland Exposition; Prize at San Francisco Fair, 1877 (Calif.); and several diplomas in different states. Is represented by portraits in the permanent collection at the Capitol, Washington (D. C.), Gallery of Emperor of Japan, Crocker Gallery (Sacramento, Calif.), Gallery Independent Order of Foresters (Toronto, Canada). Resides at Oak Park, Illinois."

—*Artists' Year Book*, 1905-1906.

No. 256—"Ulysses Simpson Grant."

29½x24.

Painted in 1879 upon his return from a tour of the world.

U. S. Grant, the celebrated American general and eighteenth president of the United States, was born April 22, 1822, in a little two-room cabin in Point Pleasant, Ohio. At the age of seventeen his father procured for him an appointment to the West Point Military Academy. After his graduation, he was breveted second lieutenant of the Fourth Infantry and was at

St. Louis until 1844. His regiment was then ordered to Natchitoches, La., where they remained until May 1845, when the Mexican war opened and in this his regiment was engaged for three years. After serving several years more in Oregon and California, he settled on a farm which he called "Hard-scrabble," near St. Louis, in 1854, where he remained for about six years, moving to Galena, Ill., in 1860. At the breaking out of the rebellion, he was made a colonel. In 1863, after several successful campaigns, he was made commander-in-chief of all the armies of the Mississippi. On April 9, 1865, he captured Lee's army, ending the war and became the chief citizen of the Republic. In 1868, and again in 1872, he was elected President, and in 1878-9 made his memorable tour of the world. He died at Mt. McGregor, N. Y., July 23, 1885.

Pronounced a splendid likeness of Mr. Grant at this period.

PIOMBO (Sebastiano del).

Born in Venice, in 1485. Died in Rome, June 21, 1540.

Venetian School.

Real name, Luciani. Pupil of Giovanni Dellini and afterwards of Giorgione. A contemporary and strong competitor of Raphael, Michael Angelo, Giorgione and Giovanni Bellini.

"Sebastiano, under the guidance of Michael Angelo, who in many cases supplied him with designs, executed pictures which to some eyes equal those of Raffaele, and after the death of the latter, won him the name of the best painter in Rome."

—*Cyclopedia of Painters and Paintings.*

"Sebastiano made himself especially celebrated as a portrait painter. In the London National Gallery are two fine specimens, one canvas representing the Friar himself, along with Cardinal Ippolito de Medici; another, a portrait of a lady. He also painted Giulia Gonzago, Marcus Antonio Colonna, Vittoria Colonna, Ferdinand Marcus Pescara, Popes Adrian the Sixth, Clement the Seventh, Paul the Third, etc."

—*Encyclopedia Britannica.*

"He first distinguished himself as a portrait painter, to which his powers were peculiarly adapted. His portraits were boldly designed and full of character. The heads and hands were admirably drawn with an exquisite tone of coloring and extraordinary relief."

—*Bryan's Dictionary of Painters and Engravers.*

"'The Flagellation of Christ,' at the Osservanti di Viterbo, is esteemed the best picture in the city. Pictures for private rooms and portraits he painted in great numbers and with comparative ease; and we nowhere meet with more beautiful heads, more rosy flesh tints and more novel accessories than in these."

—*Luigi Lanzi, in "History of Painting in Italy."*

"He first studied with Giovanni Bellini, then far advanced in years, and afterward with Giorgione, and became the most distinguished disciple of his school, the most successful imitator of the harmony of his coloring, the breadth of his chiaro-scuro, and the fullness of his forms. He first distinguished himself as a portrait painter, to which his powers were peculiarly adapted. His portraits were admired for the striking resemblance, the sweetness of the coloring, and the roundness and boldness of relief, which made his figures appear to stand out from the canvas."

—*Spooner's History of the Fine Arts.*

"The Raising of Lazarus,' now in the London National Gallery, was painted in 1517-19 for Giulio de Medici, then Bishop of Narbonne, afterwards Pope Clement VII.; and it remained in Narbonne Cathedral until purchased by the Duke of Orleans early in the 18th century—coming to England with the Orleans gallery in 1792.

"Raphael's Transfiguration' was painted for the same patron and the same destination. The two works were exhibited together, and some admirers did not scruple to give the preference to Sebastiano's."

—*Encyclopædia Britannica*.

No. 257—"Portrait of Vittoria Colonna."

32x27.

From the Collection of the Earl of Dudley.

This lady is referred to in the life of Michelangelo, as we find it in the British Encyclopedia, as follows: "Soon afterwards, Michaelangelo made the acquaintance of the pious, accomplished and high-souled lady, Vittoria Colonna, widow of the Marquis Pescara. For twelve years until her death, which happened in 1547, her friendship was the great solace of Michaelangelo's life. On her in all loyalty and reverence, he poured out all the treasures of his mind, and all his imprisoned powers of tenderness and devotion. He painted her a crucifixion of extraordinary beauty, of which many imitations, but not the original, have come down to us. She was the chief inspirer of his poetry, in which, along with her praises, the main themes are the Christian religion, the joys of Platonic love and the power and mysteries of art. Michaelangelo's poetical style is strenuous and concentrated like the man. And so the mighty sculptor, painter and poet reached old age. An infirmity which settled on him in 1544, and the death of Vittoria Colonna, in 1547, left him broken in health and heart."

This picture represents one of the most refined portraits by the strongest competitor and contemporary of Raphael, Michaelangelo, Giorgione and Giovanni, Bellini, and as a portrait painter, perhaps, at least equal, if he did not excel, either one of these greatest of the old masters.

PORBUS (Francis, Jr.).

"A skillful painter of portraits and history, a son of Frans the elder, was born at Antwerp in 1570. He worked mostly in Paris. 'His picture of the Last Supper,' says the *Biographie Universale*, 'is one of the finest productions of the Flemish School.' Died in Paris in 1622."

—*Lippincott's Pronouncing Biographical Dictionary*.

"He painted the portraits of the royal family, and the most distinguished personages of the court. His talents were not confined to portraits; there are several of his pictures in the churches at Paris, which establish his reputation as a painter of history. His most esteemed performance is the 'Last Supper,' formerly in the church of St. Leu, now in the gallery of the Louvre; it is a grand and simple composition, the figures correctly designed, and the coloring rich and harmonious. In the Hotel de Ville, are two pictures by Porbus of the Minority and Majority of Louis XIII., which he has treated with great ingenuity, and the portraits he has introduced have an admirable

appearance of truth and nature. The portrait of Henry IV. was formerly in the collection of the king of France. It is now in the French Museum."

—*Bryan's Dictionary of Painters and Engravers.*

"Flemish school; history and portrait painter, son and pupil of Frans the elder. Free of the guild in 1591; for some time in Brussels, from 1600 court painter to Vincenzo I., Gonzaga at Mantua, then from 1610 flourished at the court of Henry IV. of France, and painted various pictures of that monarch and his queen."

—*Cyclopedia of Painters and Paintings.*

"He acquired great distinction, and painted the portraits of the royal family and many of the most distinguished personages of the court. His talents were not confined to portraits, and he executed several works for the churches, which obtained for him a high reputation as a historical painter. He surpassed his father in elegance and grace, and in the noble simplicity of his drapery. His design was remarkably correct and his coloring rich and harmonious."

—*Spooner's History of the Fine Arts.*

No. 258—"Portrait of Maria de Medici in Her Twenty-second Year."

25x20.

From the Collection of Baron de Bourneville, of Paris.

One of the characteristic and important portraits of this master of the Flemish school. The picture is well preserved, beautifully painted and makes a very attractive example of this artist's work.

Maria de Medici was the daughter of Francis, Grand Duke of Tuscany and the Archduchess Joan of Austria, and was born at Florence in 1573. She was married in 1600 to Henry IV. of France. After the death of Henry, became regent, but owing to her bad temper and incompetency she was deposed, but again took part in the government introducing Richelieu who afterwards caused her to be imprisoned; she escaped but died in 1642.

POUSSIN (Nicholas).

Born in Le Grand Adelyn, Normandy, probably June 15, 1593.

Died in Rome, November 19, 1665.

Reputed student of Noel Jouvenet de Rouen and Quintin Varin, also Ferdinand Elle and L'Allemand in Paris.

Appointed first painter in ordinary by Louis XIII. in 1640.

"He has been called the head of the French School. * * * Nicholas early showed a predilection for art. After some opposition, he succeeded in obtaining their (his parents') consent to his receiving instruction from an artist named Quintin Varin. * * * From him, Poussin learned to paint in distemper and also in oils. This instruction only served to whet his appetite for art, and to render him desirous of continuing his studies in Paris. Accordingly, at the age of eighteen, he quitted his home secretly and managed to reach the capital unaided by friends and with the slenderest resources. In Paris he continued his training under Ferdinand Elle, a Flemish painter, and afterwards under L'Allemand, a Lorrainer. Though doubtless he received

some assistance from these masters, his progress was due rather to the study of Marc Antonio's engravings after Raphael and Guilio Romano. * * * He formed an acquaintance with Philippe de Champaigne, like himself a pupil of L'Allemand, and the two worked for some time under Duchesne on the decorations of the Luxembourg. But this employment soon became irksome and Poussin again endeavored to reach Rome. * * * (He only proceeded as far as Florence and painted his way back to Paris, but subsequently went to that city in 1624.)

Louis XIII. expressed his royal wishes and although Poussin yielded it was not until 1640 that he arrived in France. * * * At first all went well. He was presented to the great Richelieu and to the king, and was received with great favor. * * * His chief opponents were the hitherto all-powerful Vouet-Feuquieres and the architect Lemercier. Wearied at last of their cabals, he obtained leave, under the pretense of fetching his wife, to go to Rome. Thither he set out in the autumn of 1642 and never returned to his native country. * * * The most striking characteristic of Poussin is his intimate knowledge and appreciation of classic art. His composition and drawing are but little obnoxious to criticism, though it must be owned that there is an occasional stiffness in the latter, the result of incessant study of statutes and friezes." —*Bryan's Dictionary of Painters and Engravers.*

"Eustache le Sueur and Nicolas Poussin were the two chief painters France produced up to the middle of the seventeenth century, and it would be difficult to find men among their successors whose pictures will bear comparison with theirs, especially with those of Poussin."

—*Painters and Their Works.*

"Raffaello and Julio Romano had preceded him in study from the remnants of antiquity, but Poussin's perception of the use that might be made of them was totally distinct from theirs. It was also more strictly imitative of ancient forms, customs, dresses, and appropriate scenery; of all which he has left us a most useful display."

—*Bryan's Dictionary of Painters and Engravers.*

"His noble style, his skill in composition, his elegance in the grouping and disposition of his figures, and his truly grand and poetic feeling in landscape, entitle him to the first place among painters of the French School."

—*Cyclopedia of Painters and Paintings.*

No. 259—"The Flight Into Egypt."

8¼x6¼.

"The angel of the Lord appeared unto Joseph in a dream, saying: 'Arise and take the young child and his mother, and flee into Egypt; and be thou there until I bring thee word; for Herod will seek to kill the young child to destroy him.' When he arose, he took the young child and his mother, by night, and departed into Egypt, and was there until the death of Herod." (Matthew 11:13-14.)

Mary with the infant Jesus in her arms is seated upon a donkey, which Joseph is leading, and a servant with luggage plods along beside. All are elegantly attired in gold-trimmed garments, no doubt the gift of the wise men who visited the night of their departure. At the moment they are passing beneath the shadows of some fine palm trees, while the birds warble a song of thanksgiving to the "King of Kings and Lord of Lords."

RAMSAY (Allan).

Born in Edinburgh, 1713. Died in Dover, Aug. 10, 1784.

Entered St. Martin's Lane Academy, 1733.

Student in Italy of Solimena and Imperiali.

Vice-President Society of Artists, 1766.

Principal Painter to the Court of George III., 1767.

"Son of the author of 'The Gentle Shepherd.' * * * Studied portraiture in Rome and on his return to London attained distinction. * * * Was appointed principal painter to George III., whose portrait he painted so many times that he was obliged to employ assistants. He died on his return from a fourth visit to Italy. Walpole praises his portraits of women, preferring some of them to those of Reynolds." —*Cyclopedia of Painters and Paintings*.

"In 1758 he was a distinguished painter and very fully employed in London and Edinburgh. In 1766 he was Vice-President of the Incorporated Society of Artists. Lord Bute introduced him to the Prince of Wales and when he became George III., Ramsay was appointed principal painter to the King. Ramsay was a good linguist, and Reynolds and Johnson praised his literary acquirements and general knowledge. His portraits are in general natural and simple, if somewhat deficient in strength."

—*Painters and Their Works*.

"He was a scion of the house of Dalhousie, his great grandfather being the Laird of Cockpen, a brother of the chief. * * * From that year (1767) Ramsay conducted a sort of picture factory from which he turned out Georges and Charlottes by the score. His chief assistants were David Martin, Mrs. Black, Eikhart Van Dyck, Roth and Vesperier, to whom he added in later years the well known Philip Reinagle. * * * Of Ramsay, Dr. Johnson said, "You will not find a man in whose conversation there is more instruction or more elegance than in Ramsay's."

—*Bryan's Dictionary of Painters and Engravers*.

No. 260—"Queen Charlotte."

41x34.

From the Collection of the Marquis of Waterford.

She was Charlotte Sophia, daughter of the Duke of Mecklenberg-Schrelitz. She married George III. of England, Sept. 8, 1761, sharing the throne with him for fifty-seven years, and bearing him fifteen children, all but two of which grew up.

This splendid portrait was painted between 1767 and 1775, during which time Ramsay, as court painter to the king, produced a number of portraits of Charlotte. She is here shown in her queenly robes, with the imperial crown and other royal jewels, including two strings of magnificent pearls, looped on either shoulder and hanging pendant-like to the hem of the gold-embroidered gown. The painting as a whole shows the work of a master, but the rich velvet coat trimmed in royal ermine, and the great folds of hand-made lace, have seldom, if ever, been surpassed.

RAPHAEL.

Born at Urbino, April 6, 1483. Died in Rome, April 6, 1520.

Umbrian and Roman School.

"Eager only to perfect his work, and incapable of jealousy, he studied the grandiose style of Michelangelo and the rich color of Sebastiano del Piombo, that he might improve his own style and color, and to the day of his death achieved ever-increasing excellence.

"An unrivalled skill in composition, an added power of expression, an increased grandeur of style, an improvement in the use of color, a mastery of portraiture and a perception of ideal beauty culminates in the Madonna di San Sisto. Nor must we, in speaking of this great painter's life-work, forget to mention the immense number of exquisite studies and designs in pen and ink, silver point, pencil and chalk, which constitute by no means the least precious part of the world's inheritance from the Prince of Painters."

—*Cyclopedia of Painters and Paintings.*

"This illustrious artist has, by the general approbation of mankind, been styled the prince of painters, and is universally acknowledged to have possessed a greater combination of the higher excellencies of the art than has fallen to the lot of any other individual.

"If it is allowed that the noblest object of the art is not to accomplish that which merely pleases the eye, but that which satisfies the mind, and secures the approbation of the intelligent, Raffaele must be regarded the greatest artist with whose works we are acquainted, as he may be said to have surpassed in this branch everything he could have seen, either ancient or modern, and as nothing has appeared since that can dispute his title to that pre-eminence."

—*Bryan's Dictionary of Painters and Engravers.*

"When we consider the immense field over which his labors were spread and the strong personal individuality which appears in all these varied branches of art, together with the almost incredible number of paintings that issued from his studio, it will be seen that he must have labored with an amount of unflagging industry which has perhaps never been surpassed.

"Among all the painters of the world, none has been so universally popular as Raphael or has so steadily maintained his pre-eminent reputation throughout the many changes in taste which have taken place in the last three centuries and a half. Apart from his combined merits as a draughtsman, colorist, and master of graceful composition, he owes the constancy of admiration which has been felt for him, partly to the wide range of his subjects, but still more to the wonderful varieties of his style.

"In versatility of power, Raphael (as a painter) remains almost without a rival."

—*Encyclopedia Britannica.*

"He excelled in portrait, as well as in history, and by his pencil immortalized the Popes Julius II. and Leo X., with many of the cardinals, representing them with such life and nature, dignity of character and expression as surpasses the power of description. The portrait of the first of these popes is now in the British National or Royal Gallery. He finished his pictures, especially those in oil, exquisitely, and took every care to give them the utmost perfection, and yet he is said to have been very expeditious in his method of working."

—*Pilkington's Dictionary of Painters.*

"Let it be always remembered that the excellence of his style is not on the surface, but lies deep, and at first view is seen but mistily. It is the

florid style which strikes at once, and captivates the eye for a minute, without ever satisfying the judgment. Nor does painting in this respect differ from other arts; a just poetical taste and the acquisition of a nice discriminative musical ear, are equally the work of time."

—*Joshua Reynold's Review of Raphael.*

"General opinion has placed Raphael at the head of his art, not because he possessed a decided superiority over every other painter in every branch, but because no other artist ever united with his own peculiar excellence all the other parts of the art in an equal degree with him." —*Fuseli.*

"Is the third and greatest in the quartet of acknowledged world masters of painting." —*Hoyt's Historic Schools of Painting.*

"The name of this illustrious Italian painter is variously spelled: by the Italians, Raffaello; by the French, Raphael or Raffaello; by the Germans, Rafael; by the old English writers, Raphael, and the moderns, Raffaele.

"By the general approbation of mankind, Raffaele has been styled the prince of painters, and he is universally acknowledged to have possessed a greater combination of the higher excellencies of art than has ever fallen to the lot of any other individual. He has had severe critics, but more able defenders. It has been remarked by Sir Joshua Reynolds and other authors, as well as by many travelers, as a remarkable fact, that the most capital frescoes of Raffaele in the Vatican do not at first strike the beholder with surprise, nor satisfy his expectations; but, as he begins to study them, he constantly discovers new beauties, and his admiration continues to increase with contemplation."

—*Spooner's History of the Fine Arts.*

No. 261—"Portrait of Pope Julius II."

From the Collection of Sir Cecil Miles.

43x33.

Dr. Waagen, Director of the Royal Gallery of Pictures in Berlin, in his celebrated volume, published in 1854, entitled "Art Treasures in Great Britain," in Vol. 3, page 178, says of Leigh Court: "On my first sojourn in England, 1835, the fame of the pictures belonging to J. P. Miles, Esq., mainly induced me to visit that part of the country; and though, from the hurried manner in which I was driven through the rooms, I saw them to great disadvantage, yet I had time enough to convince myself that they far exceeded the expectations I had formed. The collection, indeed, contains a series of fine works by the most eminent Italian, Flemish, Spanish, and French masters, which would grace the palace of any monarch. I was, therefore, the more glad, on a later occasion, to avail myself of the kindness of Mr. Harford, who, being acquainted with the family, drove me over to Leigh Court, when I enjoyed the liberty of inspecting the pictures at my leisure. I am, therefore, now better qualified to give a fuller and more exact account of them."

And in describing in particular this painting of Raphael's, "Pope Julius II.," says, "I would not mention this picture, of which there are such numerous repetitions, were it not different from all that I have seen and extremely excellent. The features are not so large and the genuine Italian nose, in particular, is more finely formed. The treatment is masterly. On panel."

A duplicate or replica portrait of a well known, prominent person is not regarded the same as a replica of an ornamental picture like a landscape or

figure piece, as many of the great artists have reproduced without discredit portraits of prominent personages, which portraits are all regarded as originals. The portrait of Pope Julius in the National Gallery in London is spoken of by Dr. Waagen as "a reproduction from the Falconieri Palace, and as is often the case with copies, is defective in keeping, the forehead appears too light compared with the dark heavy tones of the other parts of the face."

This Leigh Court picture was painted on a heavy oak panel over an inch and a quarter in thickness and which panel was so badly eaten by the worms that it was only a shell, being absolutely honeycombed through the paint. The panel was cut away to about one-half an inch in thickness in order to straighten and cradle it, which was done after the picture came into the possession of the present owner. It has always been known in England as an original painting by Raphael and as pronounced by Dr. Waagen, "different from all others that I have seen and extremely excellent."

RAEBURN (Sir Henry).

Born in 1756, died in 1823.

"Son of a Scotch clergyman, was as highly esteemed in Edinburgh as Sir Joshua Reynolds had been in London. He was overwhelmed with sitters, and has left much of the fruit of his labor in the Edinburgh Academy, which has preserved his portraits of Sir Walter Scott, Dugald Stewart, Francis Jeffery, and many other eminent Scotchmen. His style was manly, broad and forcible, and his merits were so justly appreciated that he was knighted by George IV. and appointed royal painter."

—*Radcliffe's Schools and Masters of Painting.*

"Both his art and his society were esteemed. He was surrounded by friends, and painted the most distinguished of his northern countrymen. He paid only short visits to London and knew little of the art or the artists of the metropolis. But honors fell thick upon him in his native city. In 1812 he was elected president of the Society of Artists in Scotland; in 1813 an associate of the Royal Academy, London, and the following year an academician. He held undisputed pre-eminence in art, and was surrounded by friends."

—*Redgrave's Dictionary of Artists of the English School.*

"He became distinguished as a portrait painter, though he also exhibited a few historical pieces at the Royal Academy in London, of which he was a member. Of that of Edinburgh, he was chosen president and, when George the Fourth visited his northern capital, the honor of knighthood was conferred upon him, and he subsequently received the appointment of first portrait painter to the king in Scotland. He was equally remarkable for correctness of drawing, freedom of penciling, brilliancy of coloring and a personification of character not less vigorous than graceful. He possessed the rare faculty of producing in every instance the most striking and agreeable likeness, and of indicating intellectual expression and dignity of demeanor wherever they appeared in the original; often approaching in his portraits to the elevation of historical painting."

—*Pilkington's Dictionary of Painters.*

"For years, application, improvement and success went hand in hand; and he might reckon the greater part of the distinguished men of Scotland of his time among his sitters and friends. In 1814, he became an associate of

the Royal Academy, and in the following year, R. A., it is said, without the usual humiliating solicitation. Raeburn could represent, with the force of truth, men of intellect and genius, but could not condescend to the frivolities of fashion. His power lay in depicting the mind, not the decorative paraphernalia of the coxcomb, or the millinery and affected air of the beauties of the salon or drawing room." —*Bryan's Dictionary of Painters and Engravers*.

"Raeburn was fortunate in the time in which he practised portraiture. Sir Walter Scott, Blair, Mackenzie, Woodhouselee, Robertson, Home, Ferguson and Dugald Stewart were resident in Edinburgh, and they were all, along with a host of others less celebrated, immortalized on the painter's canvas. Professional honors fell thick upon him. In 1812 he was elected president of the Society of Artists in Edinburgh, in 1814 Associate and in the following year, full membership of the Royal Academy. In 1822 he was knighted by George IV. and appointed his majesty's limner in Scotland. In his own day, the portraits of Raeburn were excellently and voluminously engraved by the last members of the great school of English mezzotint. He had the power of producing a telling and forcible likeness; his productions are distinguished by breadth of effect, by admirable force of handling, by execution of the swiftest and most resolute sort. Wilkie has recorded that while traveling in Spain and studying the works of Velasquez, the brush-work of that master reminded him constantly of the 'square touch' of Raeburn."

—*Encyclopædia Britannica*.

"In 1780, he set up as a portrait painter in Edinburgh. He soon won high rank in his art, was elected in 1812 president of the Society of Artists in Scotland, and in 1813 an A. R. A. and in 1815 R. A. On the visit of George IV. to Edinburgh, in 1822, he was knighted and the next year he was appointed his majesty's limner for Scotland. Nine of his portraits are in the National Gallery, Edinburgh, and four in the National Portrait Gallery, South Kensington."

—*Cyclopedia of Painters and Paintings*.

"Through life he discharged, with blameless attention, all the duties of a good citizen. His pencil never kept him from his place in church on Sunday and in the days of trouble he was a zealous volunteer. First and last, among all the children of art, no one was ever more widely respected than Sir Henry Raeburn; and his tall, handsome figure, and fine, open, manly countenance will not be forgotten for many a day in 'the place which knew him.' His merits as a portrait painter are very great. He aimed at elevation and dignity of style; he desired to bring out the mental qualities of his sitters, and considered the nice detail of the features as unworthy of a work of art. The distant view he took presented nature to him in its grandest expression; and he caught the ruling passion of the face by taking the broad result and not the detail. By neglecting the lesser features, all subordinate expression was sunk; it was the application of the historical style for humble purposes and Raeburn may be accused of conferring intellectual dignity upon heads unworthy of such honor. One of his greatest triumphs is in his last portrait of Sir Walter Scott; the face of this illustrious man is far from expressing his powers when you are at his elbow; but the distance at which Raeburn sought the character lent enchantment at once, and in the light and shade of his masses, the author of 'Marmion' and 'Old Mortality' appeared."

—*Cunningham's "The British Painters."*

No. 262—"Portrait of James McGregor."

30x28.

Purchased by Thomas McLane, of London, from the McGregor family. A very realistic and beautifully painted portrait of a man well known in his times, but not a conspicuous personage, yet a member of a very reputable family of England.

No. 263—"The Duke of Sussex."

30x25.

"Augustus Frederick Wilhelm Heinrich, prince of Prussia; born 1779; died 1843. Was a nephew of Frederick the Great. He fought at Jena in 1806, having obtained in 1813 the rank of Lieutenant General; he displayed skill and courage at Dresden, Kulm and Leipsic."

This splendid portrait is characteristic of this noted Scottish painter, and considered among the best of his productions.

No. 264—"Robert Burns."

28x23.

From the collection of Mr. Smith, author of "Catalogue Raisonné."

Portrait was painted in 1786.

Robert (Bobby) Burns was a celebrated Scotch Poet, born near the town of Ayr, January 25, 1759. Died on July 21, 1796. His person was strong and robust, his manner though rustic was not clownish, with a sort of dignified plainness and simplicity, the effect of which came from one's knowledge of his extraordinary talents. There was a strong expression of sense and shrewdness in all his lineaments, the eye alone indicating the poetical character and temperament. One writer, in speaking of Burns' eye, says, "It was large and of a dark cast, which glowed—I say literally glowed—when he spoke with feeling or interest. I never saw such another eye in a human head, though I have seen the most distinguished men of my time." His conversation expressed perfect self-confidence without the slightest presumption. His power of concentration was perfectly marvelous, in the two short lines:

"The rank is but the guinea's stamp
The man's the gowd for a' that—"

he says more than many able men could in an elaborate essay. This portrait was painted in 1786, being the same year his first volume was published at Kilmarnock. This publication brought him but 20 pounds, but it caused the country to murmur of him from sea to sea and introduced him to the literati of Edinburgh.

No. 265—"A Bonnie Scotch Lassie."

35x27.

The portrait is that of a buxom daughter of the Scotch nobility attired in a simple home costume consisting of a gown of some soft white material

with small Elizabethan collar. The three-quarter length figure stands erect with head turned looking over the right shoulder and holding in her left hand a hat that appears to be the leader of the style of 1912. The waist is encircled by a sash of orange color silk, and a ribbon of the same color encircles the well poised head. Some truant locks of the nut brown hair partially hide the forehead, beneath which look out a pair of large brown eyes, which with a well shaped nose and a cupid's bow mouth, make up the charms of a plain but beautifully intelligent face. Sir Henry Raeburn's faculty of depicting mind and character, rather than a millinery advertisement, is plainly evident in this truly charming portrait.

RAVESTEYN (Jan Van).

Born at the Hague about 1572.

Died there, June 21, 1657.

Dutch School. Portrait Painter.

Master of Hague Guild, 1615.

Student of Michael Mierevelt (?).

"It is uncertain under whom he studied painting, but probably under Frans Hals. Jan became one of the greatest portrait painters of Holland, as is proved by his two large pictures in the hall of the Company of Arches at the Hague and a number of single portraits by him there at Amsterdam and elsewhere."

—*Painters and Their Works.*

"Painted assemblies of magistrates and corporations with great skill in the manner of Mierevelt."

—*Cyclopedia of Painters and Paintings.*

"His works are evidences of his extraordinary merit. He was confessedly superior to any of his predecessors among the Flemings, and with the exception of Rubens and Vandyck, equal at least to the best of his contemporaries. His composition is good and full of spirit; his attitudes are easy and have an agreeable variety; his lights and shadows are judiciously distributed; his coloring is remarkably clear, and his touch is broad and firm. His knowledge in perspective, particularly the aerial, was extensive, nor was there any painter of his time who showed more skill in the harmonious mixtures of his colors.

—*Bryan's Dictionary of Painters and Engravers.*

No. 266—"Mrs. Richard Whitehill."

38x29.

From the collection of the Duke of Fife.

The double crest over the coat of arms indicates that she was closely allied with the family of Wm. Dedel who was Burgomaster of Delft (Born 1552, Died 1641), and the family of François Fogel (Bird) who moved into Amsterdam in 1585. As the coat of arms carries no crown, it is evident her husband was neither a viscount nor a noble, but likely a burgo-master. The latin inscription on the chair "Modestia in Rebus Novit Habere Modum" (Modesty in affairs is known by its manner or decorum), would indicate a person intimately connected with the government. The

great value of the portrait, however, is as a work of art. This painter, second only to Rubens and Van Dyck, has left in this, ample proof of his ability as a painter of the first rank. The figure is well drawn, the features and flesh tints as natural as life, while the drapery and the lace approaches very nearly to perfection.

RAU (Emil) - - - - - Munich

"Mention Honorable" at the Royal Academy, Berlin, 1886.

Medal at Vienna.

No. 267—"The Return of the Light Cavalry."

30x38½.

A spruce young cavalryman, in all the splendor of uniform, is making the most of his short stay. He has a girl on each arm, and is laughing and jesting to the height of his bent. The green-eyed serpent, however, is making things dark for the brunette on his left, judging from the lowering look she gives her laughing companion. But the blonde on his right smiles up into his face, laughingly oblivious of the soldierly arm that encircles her waist.

Mr. J. H. Thompson, of Minneapolis, says: "I consider this one of the finest and most striking pictures in the world. I have seen many public and private galleries in this country and Europe, but I never saw a picture that I consider any better than this one."

RENI (Guido).

Born at Bologna in 1575. Died at Bologna in 1642.

Pupil first of Denis Calvart and afterwards of the Caracci, and favorite disciple of Ludovico.

Contemporary associate and competitor for supremacy with Raphael, Correggio, Parmegiano, Paul Veronese, Caravaggio, The Caracci, Albani, Riberi and Domenichino.

"Such was the infatuation that prevailed at Rome in favor of the works of Caravaggio, that when the Cardinal Borghese gave him the commission to paint his celebrated picture of the 'Crucifixion of St. Peter,' he expressly stipulated that it should be painted in the manner of that master. Without departing from his engagement, Guido exhibited in the composition and design a correctness, dignity and grandeur, far superior to Caravaggio. He now rose rapidly in public estimation and received such flattering encouragement as produced many enemies.

"Guido is generally regarded as the most distinguished disciple of the school of the Caracci, with the exception of Domenichino, and some even give him the preference. The Italians say of him that 'grace and beauty dwelt upon his pencil to animate his figures.' The distinguishing characteristics of his style are elegance and grace, a singular facility of execution, a free, but delicate pencil, an exquisite touch, and a great suavity and harmony of coloring."

—*Spooner's History of the Fine Arts.*

"A prime master in the Bolognese school of painting, and one of the most admired artists of the period of incipient decadence in Italy.

"The character of Guido's art is so well known as hardly to call for detailed analysis, beyond what we have already intimated. His most characteristic style exhibits a prepossessing ideal, of form rather than character, with a slight mode of handling, and silvery, somewhat cold color. In working from the nude he aimed at perfection of form, especially marked in the hands and feet.

"His best works have beauty, great amenity, artistic feeling, and high accomplishment of manner, all alloyed by a certain core of commonplace."

—*Encyclopædia Britannica*.

"His first works are painted in the style of the Caracci; but he subsequently adopted in some degree that of Caravaggio. His pictures are models of grace, delicacy and beauty of expression. He succeeds especially in pathetic and devotional subjects."

—*Lippincott's Pronouncing Biographical Dictionary*.

"After painting several years in Bologna, where his pictures excited admiration, he went to Rome about 1608 with his fellow-pupil Francesco Albani, and notwithstanding the opposition of Caravaggio and of Annibale Caracci, then at work in the Palazzo Farnese, he soon won an honorable position. Caravaggio was then the fashion in Rome, and when Cardinal Borghese gave Guido an order for the 'Crucifixion of St. Peter' he coupled it with the command that it should be in the manner of that painter. Guido obeyed, but he gave his composition a grandeur and dignity beyond the powers of Caravaggio.

"Guido's productions vary much in manner according to the time of their execution and may be assigned to three different periods: the first, marked by strong contrasts of light and shade; the second or transition period, stronger and more natural; the third, grey tones and insipid sentiment."

—*Cyclopedia of Painters and Paintings*.

"No fresco in the world is more simply beautiful than his 'Aurora,' nor any portrait more pathetic than the so-called 'Beatrice Cenci.'"

"In his early practice he blended the precepts of the Eclectics with the maxims of Caravaggio, the chief of the Naturalisti, and so modified both by mingling them with his own ideal, drawn principally from such antiques as the Niobe, that he produced a variety of styles; one, in which he strove to copy the manner of Michelangelo and the powerful shading of the Neapolitans; another, marked by warmth of color, heightened sentiment, and flowing lines of form, which comprise his finest efforts; and a third still later and 'silvery' tone, where the picture seems washed in delicate and airy but feeble grays."

—*Radcliffe's Schools and Masters of Painting*.

No. 268—"The Last Hours of Cleopatra."

40x34.

This painting was for many years a conspicuous piece in the well known collection of the Miles family, at Leigh Court, and of Sir Cecil Miles, from whose collection it was obtained at the sale of those pictures.

One of the best known art critics in Europe, Dr. Waagen, Director of the Royal Gallery of Pictures in Berlin, in 1854 published an extensive art dic-

tionary, entitled "Art Treasures in Great Britain." In Vol. 3, Page 178, he says, "On my first sojourn in England in 1835, the fame of the pictures belonging to J. P. Miles, Esq., mainly induced me to visit that part of the country," and in describing the collection, when describing those in the drawing room, he says, "Guido Reni, Cleopatra. The original of innumerable repetitions. Extremely pleasing in beauty of features, expression, clearness of coloring and melting execution." In this it will be seen that he regards it as undoubtedly the genuine original of the innumerable repetitions that are common in Europe. The genuineness of this picture, as far as we can learn, has never been questioned by the art critics in England.

REMBRANDT (Van Rijn).

Born in Leyden, on the 15th of July, 1657.

Died October 8th, 1669.

Studied under Swanenburch, a relative of his family, and afterwards under Pieter Lastmann, a painter of great merit and high standing.

One of the greatest painters the world has seen."

"Rembrandt's high position in European art rests on the originality of his mind, the power of his imagination, his profound sympathy with his subjects, the boldness of his system of light and shade, the thoroughness of his modelling, his subtle color, and above all on the intense humanity of the man. He was great in conception and in execution, a poet as well as a painter, an idealist and also a realist; and this rare union is the secret of his power. From his dramatic action and mastery of expression, Rembrandt has been well called 'the Shakespeare of Holland.'"

—*Encyclopædia Britannica*.

"In the early part of his life he finished his pictures nearly as highly as those of Gerard Dow, but with a more spirited pencil, and a richer tone of coloring. He afterwards adopted a greater breadth of light and shadow, and a more commanding facility of touch.

"He now became the most distinguished and the most employed artist of his country, and was not less celebrated for his extraordinary productions as a painter, than for his ingenious and interesting engravings which were also held in the highest admiration. He continued to practice his art with the most flattering encouragement and success, until the year 1674, when he died at Amsterdam, aged 68."

—*Bryan's Dictionary of Painters and Engravers*.

"His style of painting, in the first years of his practice, was very different from that of his later time; for his early performances were finished highly, and with a neat pencil, resembling those of Mieris; but he afterwards assumed a style of coloring and handling as opposite to it as possible—strong, bold and with a degree of astonishing force, in which he has not been excelled by any artist, though Eckhout and some of his best disciples have approached very near him.

"As he advanced in the art he took liberties with the pencil, wrought with all the broad fullness of the brush, and left the touch undisturbed; he even employed the stick, the palette-knife, or his fingers accordingly as they were most capable of producing the effect he desired when seen at a proper distance."

—*Pilkington's Dictionary of Painters*.

"No one has rivaled him in the management of light and shade; few in color, in character, in the expression of homely but deep sentiment. Absolutely original, he taught many able scholars, whose best efforts only show how unapproachable he is." —*Cyclopedia of Painters and Paintings.*

"He was undoubtedly the greatest master of chiaroscuro that the world has ever produced, and one of the great colorists; in the harmony of his tones no other painter, with perhaps the exception of Titian, has equalled him. Although his portraits are without dignity or embellishment, they exhibit so much nature and animation, such truth and force of coloring, that it is allowed he has never been surpassed in this particular branch."

—*Spooner's History of the Fine Arts.*

"His coloring is surprising and his carnations are as true and fresh as those in the work of Titian or any other master, with this difference, that the coloring of Titian will admit of the nearest inspection, whereas that of Rembrandt must be viewed from a convenient distance and then an equal degree of union, force and harmony may be observed in both."

—*Pilkington's Dictionary of Painters.*

"Rembrandt excelled alike in every style, and treated with equal felicity the noblest subjects. His works are principally remarkable for perfect command of chiaroscuro, picturesque effect and truth to nature. He combined the greatest freedom and grace of execution with thorough knowledge of all the technical processes alike of painting, engraving and etching. He has been justly called the Dutch Correggio."

—*D'Anvers' Elementary History of Art.*

No. 269—"Landscape."

29x53.

From Colnaghi, London, who testifies to its being a genuine Rembrandt.

Although slightly darkened and considerably mellowed by age, yet shows to a remarkable degree the broad fullness of pencil and the bold style of this master's later and more important work. In the foreground, on a narrow strip of shore, two women and a man are seen walking, while ahead of them, a woman is riding a horse, followed by an old man with a staff. On the left, the shore rises abruptly to a great height. Gnarled trees which find root in the crevices of the rock, project out menacingly over the narrow bay, while beyond, three men have kindled a fire on the stretch of sand near the crumbling ruins of an old castle. Imagination readily turns the overhanging cliff into some horrible monster defying the mariner to approach the rocky shore, but the whole sombre landscape is enlivened by the reflected glory of the sun's diminishing rays.

The highly finished painting appeals more readily to the casual observer, but these broad forceful pictures of Rembrandt, Constable and other great masters, grow in interest and artistic beauty by a careful study of what in reality constitutes a great painting.

No. 270—"Joseph Accused by Potiphar's Wife."

45½x35½.

From collection General Bulwer, Hayden Hall.

When the Ishmaelites, who had bought Joseph from his unnatural

brothers, arrived in Egypt, they sold him to Potiphar, Captain of Pharaoh's guard. "And Joseph found grace in his sight, and he served him, and he made him overseer over his house, and all that he had he put into his hand." Potiphar's wife fell in love with Joseph, but he reprov'd her and remained faithful to his master, although she thrust herself upon him continually. Finally she took hold of his coat, but he quickly slipped out of the garment and went about the work he was expected to perform. Potiphar's wife, however, used the coat as evidence to her husband against Joseph, who was then cast into prison.

This splendid painting shows her falsely accusing Joseph to her husband, while Joseph in the background protests his innocence, but without avail.

A remarkable example of the artist's middle period, painted in 1654. Encyclopedia Britanica says, "In the *Joseph Accused by Potiphar's Wife* of 1654, we have great dramatic vigor and perfect mastery of expression, while the brilliant color and glowing effect of light and shade attest his strength." Potiphar's wife in the picture is no doubt the portrait of Hendrickie Jaghers, Rembrandt's housekeeper and mistress.

No. 271—"Rembrandt's Portrait of Himself."

24x20½.

From the collection of Conte Raoul d'Armand.

This splendid portrait was painted when Rembrandt was about twenty-six years of age, or possibly a year or two earlier, and at or about the same date that he painted the portrait of his sister (shown in this collection).

The painting shows the fine and delicate finish of his earlier pictures, besides showing him several years younger than his other portrait in this collection, and much younger than his portrait (1840) that hangs in the National Gallery, London.

Rembrandt was one of the six children of Herman Gerritsz, a miller, and his wife, Neeltgen Willems van Suyddtbroek, daughter of a baker. They lived at the time of his birth in the Weddersteeg (Street of the Tank), near the White Poort (White Gate) Amsterdam. The home was situated immediately back of the mill of which his father was half owner. His father had his son christened simply "Rembrandt," as the surname was little used in those days. The affix Van Rijn, Rijn, or Ryjn, was rather a nick-name given to the father, owing to the fact that his old mill was situated on a tributary of the Rhine; Rijn or Ryjn, signifying "running water." Dr. Bode says that Rembrandt painted at least fifty portraits of himself. In these portraits he set himself to master every form of expression; now grave, now gay, at one time with a smile, another with a frown. Thus he learned to model the human face, not from without, but from the inner man.

No. 272—"Saskia, Wife of Rembrandt."

10x8.

From the collection, E. Fischhof, of Paris.

Formerly of the Lessor Collection, London.

Fully guaranteed by both Mr. Fischhof and Mr. Siedelmeyer.

Saskia was the daughter of a Friesland couple and her maiden name was Saskia Van Uylenborch, or Ulenburgh. At the time of her marriage to Rembrandt at t'Bildt, on June 22nd, 1634, she was twenty-two years of age, and he about twenty-seven. Between 1635 and 1640 a son and two daughters had blessed the union, but all died, the last one in August of the latter year. In September, 1641, their last child (Titus) was born and Saskia died in June, 1642. Then truly went out the light and inspiration of Rembrandt's life.

Titus grew to manhood and in 1668 married his cousin Magdalena, but died Sept. 4th of the same year. Rembrandt and Saskia lived very happily in a house in Breedstraat, Amsterdam, and after her death Rembrandt and Titus continued to live in the same house for fourteen years. He painted a number of her portraits, and these are considered among the finest of his works.

No. 273—"Rembrandt's Sister."

23½x20.

From the collection of Comte de Polignac.

Rembrandt had two sisters, both younger than himself, while his three brothers were older than he. "One of his sisters frequently sat to him, and Bode suggests that she must have accompanied him to Amsterdam, and kept house for him till he married. This conjecture rests on the number of portraits of the same young woman painted in the early years of his stay in Amsterdam, and before he met his bride."

He not only painted many portraits of his mother, this favorite sister, and of his wife, but in many of his group or historic pictures, a close inspection will often reveal some one or all three of them representing some character in the painting. This portrait was most likely painted prior to his marriage to Saskia in 1634, and about the beginning of his middle and best period.

No. 274—"The Burgomaster."

30x24.

From the collection of Jacob Anthony Van Damm, of Dorchert.

This was painted after the manner of this great master's most attractive style. He painted sometimes very broadly, much more so than this picture, and again more smoothly and with more finish but less beauty of tones and color. It is difficult to find in the range of all his works a more beautiful single portrait than is found in this picture. The tones are soft, refined and most beautiful in color and withal it is carefully and finely finished.

No. 275—"Portrait of a Woman."

10x8.

This small portrait is from the Olden Barnevelt Collection—one that was formed away back in the days of Rembrandt, when it would have been no object in putting that artist's name upon the picture of any artist who

could paint a picture that could be passed on the public for a genuine painting by Rembrandt.

It represents a plain, prominent woman, perhaps the wife of a merchant or an alderman; and, while it does not represent an especially brilliant or attractive woman, yet a plain, wholesome woman of the times. In the fine coloring and attractive art of this painter who, during his early years, was looked upon as only a painter of merit, but who has since come to take the very front rank of all the portrait colorists of the world.

No. 276—"Portrait of Rembrandt, by Himself."

32x26.

From collection of Colonel Broderick.

A genuine replica of painting now in the Musee du Louvre, Paris.

He painted his own portrait many times, and in numerous cases duplicated the same portrait.

From the collection of Colonel Broderick, living in the south of England, in whose family this picture has been for upwards of a hundred years, and was always recognized and known as a genuine painting by Rembrandt.

The high finish and tone of coloring would indicate this to have been painted toward the close of what might be termed his first period. Age has left its marks upon the canvas; yet after the lapse of almost three centuries, the outlines are distinct, the coloring beautiful, and the painting a fine characteristic example.

No. 277—"The Erring Woman Before Christ."

44½x53

"The picture hung for nearly two centuries in Blenheim Castle, in the famous collection of the Dukes of Marlborough, made by the great Duke in the time of William III and Queen Anne. When the collection was disposed of in 1885 the picture was passed into the hands of Sir Charles Robinson, keeper of her Majesty's pictures, and was re-sold through the Sedelmeyers to Consul Weber in Hamburg. Through Dr. Paul Mersch, son-in-law of Mr. Sedelmeyer, the picture came to this country (America), and last May (1912) was sold to T. B. Walker."

The above quotation is from an interview given the New York Times Nov. 3rd, 1912, by Dr. Cernelis Hofstede de Groot, the great Dutch art critic, after a special trip from the Hague to Minneapolis where on Nov. 1st, he expertized the painting as it hung in this collection. This distinguished critic, whose writings on Rembrandt are known the whole art world over, further says, "I consider it one of the most important works of Rembrandt's middle period. It was probably begun in 1645; the scene was arranged and the figures of Christ and the Woman were painted at that time. Then, in all probability, the master left the picture standing unfinished in his studio for some ten years, until shortly before his bankruptcy, when he completed it in his later, broader, freer style, in order to raise money. This conflict of two distinct styles in addition to foreign influence, explains the difficulties of the critics. My defense of the picture was based all along on certain parts

which could not have been painted by any other hand than that of Rembrandt; notably the brilliantly executed dress of the Woman. Her bright red silk bodice is a masterpiece of painting, and so is the bracelet of pearls about her left arm." Dr. De Groot also calls attention to the fact that nearly every figure in this painting appears in other well known works of this famous painter. Dr. W. R. Valentine, curator of Decorative Art in the Metropolitan Museum (New York) under whose supervision the painting was cleaned, agrees with Dr. De Groot's opinions in pronouncing it one of the master's most important works.

The scene is suggested by the first eleven verses of the eighth chapter of the Gospel of John. The scheming old Pharisee backed up by several witnesses of the woman's guilt, thought by a cunningly devised plan to entrap Christ, so after accusing the woman he appeals to Christ in a self righteous gesture, by reminding him that "Moses in the law commanded that such should be stoned," then asks the pertinent question, "But what sayest thou?" As a transgressor, the contrite woman expects no mercy, but could she see the sweet expression of pity on the Master's face as his great heart goes out in divine love, she would have realized that one stood in her presence that was greater than law. After writing with his finger on the ground, a few of the many sins of the Woman's accusers, he lifted up himself and said unto them, "He that is without sin among you, let him cast the first stone." Then again stooping down, he continued to write upon the ground other unrighteous acts which the hypocritical Pharisees had committed until conscience smitten, they depart one by one, without further accusations.

There probably is not another incident in all the ministry of Christ, that so graphically portrays the unspeakable love of the Redeemer, and none other, in which he so forcibly laid down the divine principle of a boundless charity. Rembrandt wisely chose this historic incident and clothed the scene in a depth of human sentiment seldom if ever equalled, making altogether, one of his greatest works, not only as a work of art, but one of the greatest pictures of all times, in point of interest and profound significance.

No. 278—"Titus, Son of Rembrandt."

35½x30.

From the collection of P. and D. Colnaghi, and Miethke of Vienna, and from the collection of Festeties, Buda Pest, Austria, Hungary.

Titus, the second son, and fourth and last child of Rembrandt, was born at Amsterdam in September 1641. The first three children of Rembrandt, Rombertus, born 1635, Cornelia, born 1638, and a second Cornelia, born in 1640, all died in infancy. Upon the death of his mother Saskia, in June 1642, Titus was made her heir, but the absolute control of her property was secured to Rembrandt, during his life, provided he did not remarry. In 1649, Goertje Dircz, who had been acting as nurse to Titus, brought an action for breach of promise, though without success. In 1852, his father was in such straitened circumstances that he sold a pearl necklace belonging to his wife and for several years following, borrowed considerable money on the strength of the estate. May 17th, 1656, another guardian was legally appointed for Titus, and this was followed by the declaration

of Rembrandt's bankruptcy, and the inventorying of the estate. In 1668, Titus married his cousin, Magdalena, but their happiness was brief, for on Sept. 4, of the same year, his burial in the Westerkerk is recorded. In March 1669, Magdalena gave birth to a daughter who was christened Titia, in honor of her deceased father. The portrait is a fine example of the beginning of the last period of the great Dutch master.

No. 279—"The Slav Prince."

11x9.

The portrait is that of a strong determined man of about forty years, with brown hair and eyes, and wearing mustache and imperial. The figure stands facing slightly toward the left, but as the head is turned, we get a full front view of the resolute face. The shapely well poised head is surmounted by a broad rolling turban with red satin crown. On the front of the cap is a gold ornament, set with jewels, and holding in position the emblem of the order of the three horse tails. His attire consists of a rich red waistcoat trimmed in gold braid, over which is a dark brown coat with heavy fur collar. The hands, which probably more than any other portion of a portrait display the painter's art, are not shown, but the eyes and mouth clearly show the hand of a master, while the whole composition is wonderfully drawn, and richly and charmingly colored.

REYNOLDS (Sir Joshua).

Born at Plympton, Devonshire, England, July 16, 1723.

Died, Feb. 23, 1792.

Studied under Hudson.

"Sir Joshua Reynolds was, on very many accounts, one of the most memorable men of his time. He was the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, in facility, in happy invention, and in the richness and harmony of coloring, he was equal to the great masters of the renowned ages. In portrait he went beyond them; for he communicated to that description of the art, in which English artists are the most engaged, a variety, a fancy, and a dignity, derived from the highest branches, which even those who professed them in a superior manner, did not always preserve, when they delineated individual nature. His portraits remind the spectator of the invention of history and the amenity of landscape. In painting portraits, he appeared not to be raised upon that platform, but to descend to it from a higher sphere. His paintings illustrate his lessons, and his lessons seem to be derived from his paintings.

"He possessed the theory as perfectly as the practice of his art. To be such a painter he was a profound and penetrating philosopher.

"In full affluence of foreign and domestic fame, admired by the expert in art, and by the learned in science; courted by the great, caressed by sovereign powers, and celebrated by distinguished poets, his native humility, modesty and candor never forsook him, even on surprise or provocation; nor was the least degree of arrogance or assumption visible to the most scrutinizing eye, in any part of his conduct or discourse."

—*Bryan's Dictionary of Painters and Engravers.*

"Painting in England fell into a state of barbarism, till Reynolds, like the sun, threw splendor on the department of portraiture. Hence it may be said that the English school may be of his foundation. To the grandeur, truth and simplicity of Titian, and the daring strength of Rembrandt, he united the chasteness and delicacy of Van Dyck. In his representation of children he was peculiarly happy and indeed unrivalled. His female portraits are designed with exquisite taste and elegance. His works in history are comparatively few; but those few are precious and show what he was capable of performing. The coloring of Sir Joshua has been the subject of the highest admiration. It was observed by Gainsborough that Sir Joshua's pictures in their most decayed state, were better than those of any other artist of his time in their best. On the 26th of April, 1769, was the first exhibition of the Royal Academy and from that time to the year 1790, Sir Joshua sent in no less than 244 pictures. On the institution of the Royal Academy in 1769, the presidency was unanimously conferred on Reynolds, who at the same time received the honor of knighthood."

—*Pilkington's Dictionary of Painters.*

"He had a deep sense of character, great skill in light and shade, a graceful softness and an alluring sweetness, such as none have ever surpassed. Never before had a painter exercised his art with such delicate perception and profound understanding, his models saw their very thoughts revealed on his canvas and their individuality fully preserved. They saw themselves by the magic of his art lifted above the commonplace into a realm of poetry and grace. * * * The grace and ease of his compositions were a lesson for the living to study. * * * He sought to restore nature to the looks of his sitters. * * * His works diffused a love of elegance and united with poetry in softening the asperities of nature. * * * His cold stateliness of character and his honorable pride of art, gave dignity to his profession. Of historical and poetic subjects he painted upwards of a hundred and thirty. Those are chiefly in England."

—*Cunningham's British Painters.*

"In 1768, on the establishment of the Royal Academy, he was chosen its first president, and was knighted by George III. On the death of Allan Ramsay (1784), he became principal painter in ordinary to the king. He exhibited 245 works at the Royal Academy, his contributions averaging eleven annually. Ruskin calls him 'The Prince of Portrait Painters' and 'One of the Seven Colorists of the World,' placing him with Titian, Giorgione, Correggio, Tintoretto, Veronese and Turner."

—*Cyclopedia of Painters and Paintings.*

No. 280—"The Banished Lord."

30½x29

From the collection of the Earl of Egremont.

This is an original painting by Reynolds, of which another edition or replica is in the National Gallery. It was quite a favorite subject of this painter, of which the first one was so favorably received that at least two others were afterwards painted. It was one of the favorite pictures in the collection of the Earl of Egremont in whose gallery it hung for many years.

"Mr. Blair Hough, art writer, New York City, says of this picture, "Any artist that could produce this one portrait would by this alone bring himself into the class of the world's great masters of painting."

No. 281—"Portrait of Mrs. Edmund Burke."

33x27½.

From the collection of Viscount Powerscourt.

Mrs. Jane Burke was the daughter of Dr. Nugent, of Bath. She was married to Edmund Burke, the noted English statesman and orator, in 1757. The union seems to have been a singularly happy one, since Mr. Burke was accustomed to say, "Every care vanished the moment he entered under his own roof."

This has been pronounced the finest portrait painting in America.

No. 282—"Miss Damer."

29x24.

From collection of Mr. R. G. Davis, manager Bank of Africa, Walmer House, Catford, Kent.

Granddaughter of William Henry Dawson, M. P. for Portarlington and for Queens County, or Baron Dawson, of Dawson's Court, Queens County (peerage of Ireland), 1770 to 1779. The family name was Dawson-Damar. Her father, John Dawson-Damar, was second Viscount or Earl of Portarlington, 1779 to 1785, and was the only Damar contemporary with Sir Joshua Reynolds.

No. 283—"Portrait of Himself."

29½x24½.

Joshua, the third son of Rev. Samuel Reynolds, of Devon, was born on Thursday, July 16th, 1723. He was named for his great grandfather, and it was his father's intention that Joshua should become a physician. His brothers and sisters were all quite apt at drawing, but pencils and paper being really luxuries in the modest home, the children were permitted to cover the walls of a long hallway through the house with their sketches executed with charred sticks of wood. In those days Joshua was so palpably inefficient that the other children nicknamed him the clown. It was not long, however, until his drawings began to attract the attention of his playmates, then his father and finally a Mr. Graunch, who not only induced his father to send Joshua to London to study painting under Hudson, but befriended him financially and became his life-long friend. By the time of his father's death, in 1846, his income from portrait work was sufficient to keep the wolf from the door and enable him to continue his studies in London.

When grown to full manhood, Joshua was five foot six inches in height, not really corpulent, but rather so inclined, no doubt from lack of proper exercise. His complexion was florid, features rather rounded or blunt, but with a lively, pleasing expression. His eyes were never strong, and in the Streatham portrait in the National Gallery, the eyes are shaded by the uplifted left hand, while in the King's portrait, he wears a pair of large rimmed spectacles.

During his voyage to Rome, in 1749, he stopped at Minoca, and while out riding, his horse fell over a precipice and Reynolds sustained an injury

to the upper lip which shows in this and all subsequent portraits. During his two years' residence in Rome, he sustained a severe cold at the Vatican while studying the works of Raphael, which permanently injured his hearing. With all these defects, however, Joshua was ever cheerful and companionable, rich in courtesy and good nature, and in all those sterling qualities which endear men to their fellows. Sir Joshua had a host of friends, and ever retained them. He never married but was a great entertainer and a prince of good fellows. Thackeray says of him, "of all the polite men of that age, Joshua Reynolds was the finest gentleman." He painted quite a number of portraits of himself, each painted expressly for, and presented to, some admiring friend.

RICHARDS (William Trost).

Born in Philadelphia, Pa., Nov. 14th, 1833.

"Landscape and marine painter, pupil of Paul Wiles, a German artist in Philadelphia. In 1855 visited Florence, in 1866-7, France and Germany. In 1878-79-80, London and the coast of England. Exhibited at Royal Academy, London, in 1869, and 1878-81 Paris Salon, 1873 Honorary Member of National Academy.

Medals, Philadelphia 1876; Temple 1885."

—*Cyclopedia of Painters and Paintings.*

No. 284—"The Falls."

28x33.

A landscape which not only does honor to the painter, but reflects credit upon American Art generally.

A mountain stream in its mad career,
Comes rushing down through the canyon's walls;
From snow capped peak, by forests drear,
Eddying and foaming as it nears The Falls.

As the waters leap to the glen below,
With thundering roar, and deafening din;
In fancy the moans and murmurs grow,
Like the cry of a soul, that is lost in sin.

But the mists rise up as repentant tears,
For the angry mood, like an iron fist;
Then, "a small voice," echoes down the years,
And the "bow of promise" adorns the mist.

So the stream flows peacefully on and on,
Hence, from tempting snares set free;
'Till days are past, and years are gone,
And identity's lost in the boundless sea.

RIX (Julian).

An American artist, whose works, exhibited at the American Art Union, at the National Academy in 1883, and at the San Francisco Art Association

(1883), have attracted general attention. His pictures are finely composed, well drawn, and full of warm color and vernal freshness.

No. 285—"The Winding Brook."

14x17.

A soft, harmonious landscape, representative of the delicate tone and finish of this artist. A picture that may be hung with credit by the side of a Rousseau or a Corot.

A sparkling brook, all but hidden by the overhanging grass fringing its meandering shores. On the left some splendid trees, while farther away on the right is the border of the woods.

No. 286—"A Scene on the Delaware."

33x42.

One of the most silvery and pearl-like paintings ever produced by an American painter. Refined in color, tone and finish. A picture in strong contrast with the characteristic paintings by this foremost of our young American painters. It represents a shower passing over the hills on the opposite side of the river, with a bright light coming in at the left, darkening the shadows of the rain that has just passed over the hilltops at the center of the picture and reaching from there to the right of the canvas.

President Shermer, of Cornell University, regards this as one of the most beautiful of all modern pictures.

RIGAUD (Hyacinthe).

Born in Perpignan, July 18, 1659. Died in Paris, Dec. 29, 1743.

"French school; history and portrait painter, pupil of Pezet, Verdier and Ranc."

—*Cyclopedia of Painters and Paintings.*

"In 1681 he went to Paris, and the year following gained the prize at the academy."

—*Pilkington's Dictionary of Painters.*

"By the advice of Charles LeBrun, who discovered in him a decided talent for portrait painting, he abandoned his project of visiting Italy, and applied himself particularly to that department. Having seen some portraits by Van Dyck at Paris, he was so much struck with the admirable style of that painter, that he ever afterwards made him the model of his imitation. The success of Rigaud as a portrait painter was most brilliant.

"Hyacinthe Rigaud is considered one of the ablest portrait painters of the French school. His heads are full of character and expression, his coloring more chaste than is usual in the artists of this country, and his touch bold and free."

—*Bryan's Dictionary of Painters and Engravers.*

"He devoted his attention exclusively to portraits. In that department of art he rose to the highest rank, even the studied nobleness of the attitude of the persons he represented being in accordance with the manners of his time. His portraits are said to have been excellent likenesses. Some of them, such as the portrait of Bossuet, now in the Louvre, and engraved by Drevet, will always do honor to the French school of painting."

—*James's Painters and Their Works.*

"Hyacinthe Rigaud has been called 'the French Van Dyck,' and the greatest celebrities of his time sat to him."

—*D'Anvers' Elementary History of Art.*

"Hyacinthe Rigaud, the so-called 'Van Dyck of France,' was remarkable, like that master, for the emphatic air of dignity which he imparted to his sitters, and for his extraordinary power in divining and giving expression to the special character of each. In particular, the hand, almost as expressive a feature in portrait as the face, was treated by him with wonderful variety and insight. His greatest merit, however, was truth to nature. His portraits of women were more natural than those of men. Scarcely any artist had a more distinguished or varied array of sitters. Princes and prelates, artists and literary men, all posed in turn for him."

—*Spanish and French Painters.*

"He painted Philip V. of Spain in 1700 and Louis XIV. in 1701, soon after which he received the title of court painter. His touch is bold and free and his design correct."

—*Lippincott's Pronouncing Biographical Dictionary.*

"Rigaud was honored with the Order of St. Michael; was appointed a professor, and afterwards director of the French Academy."

—*Spooner's History of the Fine Arts.*

No. 287—"Portrait of Madame de Polignac."

29x24.

She was the Duchess of Polignac and a great favorite of Marie Antoinette. The Polignacs were an ancient French family and had their seat in the Cevennes near Puy-en Valley (Haute-Loire). The duke, her husband's father, was Armand XVI. Marquis de Polignae. The picture is a fine example of the French school painted by one who has been called "The French Van Dyck," as his portraits were true likenesses as well as being finely colored and beautifully finished.

ROMNEY (George).

Born at Dalton-le-Furness, Lancashire, England, Dec. 15, 1734.

Died at Kendal, November 15, 1802.

Studied under Steele.

"In 1762 and in 1765, he gained premiums from the Society of Arts, for his pictures of the Death of Wolfe and the Death of King Edward. In 1773 he visited Italy, and after a two years' absence established himself in London, where, until 1797, when he removed to Hampstead, he divided public patronage with Reynolds and Gainsborough. He painted with few colors, with great breadth of treatment, and in some instances with exceeding grace and sentiment."

—*Cyclopedia of Painters and Paintings.*

"Grandeur and simplicity became the principal objects of his ambition. He perceived these qualities distinctly and employed them judiciously, even whilst imitating nature in his occupation of portrait painting. His style of coloring was simple and broad. In that of his flesh, he was very successful, exhibiting a great variety of complexion, with much warmth

and richness. The executive part of his works was free and precise, without being trifling and minute, possessing great simplicity, and exhibiting a purity of feeling consonant with the style of his compositions. He aimed at the best of all principles in the imitation of nature, that of generalizing its effects; and he even carried it so far as to subject himself to the charge of negligence in the completion of his forms; but the truth of his imitation is sufficiently perfect to satisfy those who regard nature systematically and not individually or too minutely." —*Pilkington's Dictionary of Painters*.

"He was more employed in painting portraits than historical subjects, and his pictures were esteemed inferior to those of few artists of his time."

—*Bryan's Dictionary of Painters and Engravers*.

No. 288—"The Hon. Mrs. Henry Fynes Chinton-Pelham and Child."

32x27

Her Christian name was Catherine. * * * She was the daughter and heiress of the Rt. Rev. Henry Pelham. She married Henry Faynes Clinton, K. G. P. S., 9th Earl of Newcastle. He was a gentleman of the bedchamber, Lord Lieutenant of Cambridge, High Steward of Westminster, and Comptroller of Customs of the port of London. Through the death of her uncle Thomas Pelham-Hollis, Duke of Newcastle, in 1768, her husband inherited the Dukedom, and by royal decree assumed the additional surname of Pelham. The earl died in 1794 and was succeeded by his son Thomas.

The delicate handling of colors and the artistic drawing show the hand of the master portrait painter.

No. 289—"Lady Hester Amelia de Burgh."

29½x26.

John Thomas de Burgh was the 13th Earl of Clanricarde. He was a general in the army and governor of the County Galway. Created Earl of Clanricarde (peerage of Ireland) A. D. 1800. He died in 1808 and was succeeded by his son Ulick John de Burgh. This portrait of Lady Hester Amelia was painted about 1800 or 1801, only a year or two before the death of Romney at Kendal. An excellent example of Romney's splendid portraiture. The simplicity of his coloring, the soft tint of his flesh, and the dignity and easy grace, are pronounced characteristics of his work.

No. 290—"Duke of Newcastle."

31x20¼.

Henry Fynes Clinton-Pelham, K. C. P. S. Ninth Earl of Newcastle. He inherited the title of duke upon the death of his wife's uncle and by royal decree, assumed the additional surname of Pelham. He died in 1794. Another of Romney's pleasing portraits.

No. 291—"Mrs. Carnock."

49x39.

The Romney Catalogue Raisonne by Humphry Ward and W. Roberts on page 28 thus describes this fine painting: "Married first John Carnock, Esq., and secondly at Rossie Castle on Jan. 4, 1807, Thomas Hamilton, Esq., of Gilkerzdeugh. (Scots Magazine Vol. 69, Page 156). Nearly whole figure sitting in a landscape beneath a tree, in a white dress cut low, with short sleeves, and white turban. Right arm leaning on pedestal, with index finger resting against face; left arm in lap and finger resting on pedestal. The eyes are looking directly at the spectator. Long curls hanging on her shoulders. Canvas 49½x39. Sittings, etc. 1795; Aug. 13, 19, 20, 22, 25 and 31; Sept. 2, 3, 7; Oct. 9 paid in full by herself, 73£, 10s, and sent to Hamburg." The easy natural pose, the splendid drawing, the shell like transparency of the skin, the soft graceful folds of the drapery all set in pleasing environments, make of this painting one of Romney's most elegant portraits.

ROBIE (Jean Baptiste). - - - - - Paris

Born at Brussels, 1821.

Gold Medal, Brussels, 1848.

Medals at Paris, 1851 and 1863.

Gold Medal, Hague, 1861.

Officer of the Legion of Honor, 1869.

No. 292—"Roses and Objets de Art."

27x16½.

This is a capital example of this modern master in the field of still life. They are great creamy roses that seem to shake and quiver on their stems, and soft, dark ones that almost melt in their own richness. They bow on their stems as though scarcely able to sustain their weight. Rich masses of color that are never equaled except by nature.

ROSIER (Jean Guillaume).

Born in Belgium, 1858.

Studied under Cabanel, Gerome, and Alma Tadema.

Chief director of the Academy of Malines, with its fifteen hundred art students.

Received a gold medal at Antwerp, 1888; a medal at Cologne, 1889, and also one in 1890; a gold medal at Munich, 1892; a medal of the first class (gold), at Antwerp, 1894, for this picture. Also a gold medal at Brussels in 1897, and a gold medal at Paris in 1897. Grand Prize of Rome in 1883, and a medal at London. Is Knight of the Order of Leopold. One of the foremost artists of the times.

No. 293—"King Charles I After the Battle of Marston Moor."

50x74.

For this picture Rosier received the medal of honor at Antwerp in 1894. It represents King Charles in a castle near the battlefield of Marston Moore, where, after defeating Cromwell, as was supposed, and routing his army, King Charles with his staff retired to formulate plans for future movements. Soon an officer entered and informed him that the tide of battle had turned, and his army was completely routed and practically destroyed.

The news has completely overpowered and paralyzed him, and he sits with the most dejected look that it is possible to depict on canvas. Next, on the right, is Prince Rupert, and directly opposite is Capt. Stanley, and behind him the Minister Oliver. The officer who brings the news stands halting at the doorway as though waiting to see if any orders are to be given him.

One of the most interesting and realistic pictures that any artist has ever produced.

ROUSSEAU (Theodore). - - - - - Paris

Born at Paris, 1812.

Pupil of Guillon-Lethiere.

First exhibited in the Salon, 1834.

Medals, 1834, 1840 and 1855.

Legion of Honor, 1852.

One of the eight Grand Medals of Honor (Exposition Universelle), Paris, 1867.

Died, 1867.

Diploma to the Memory of Deceased Artists, 1868.

"Among the great French landscape painters who have not only guided the national art back again to nature, but whose influence was to be so important over the foreign schools, Theodore Rousseau occupies the highest place, because he is the most perfect master. The grand aspects of landscape, and its tenderness, are equally familiar to him. He renders with the same mastery the smiles of creation and its terrors, the broad, open plain and mysterious forests, the limpid, sun-bright sky, or the heaping of the clouds put to flight by storms, the terrible aspects of landscape or those replete with grace. He has understood all, rendered all, with equal genius. The great contemporary painters have each a particular stamp—Corot painting the grace, Millet the hidden voice, Jules Dupre the majestic strength. Theodore Rousseau has been by turns as much a poet as Corot, as melancholy as Millet. He is the most complete, for he embraces landscape art absolutely." —*Extracts from Notes Sur les Cent-d'Œuvres, by A. Wolff.*

No. 294—"Landscape (Sunset)."

8x10.

There is a pensive charm about Rousseau's twilights and sunsets

that is especially interesting. The sun is setting, and the dark trees that surround the little lake, loom grandly against the ruddy glare reflected from the gorgeous red and purple garment of the sky. The little lake is aglow with light, the sky formation is striking and true, and the variety of color very bold and effective. Altogether, this is a charming little picture.

No. 295—"Fishermen's Homes in Finistere."

12x17.

Another of Rousseau's beautiful compositions. In the foreground is a small pool or pond. To the left, on a high bank, are a cluster of fishermen's houses, surrounded by tall, stately trees, whose shadows are vividly reflected in the tranquil waters of the pond. To the right, the land recedes in a gentle incline, forming a knoll, on the top of which some graceful trees balance off the picture. Through the center distance the plain fades away in perspective as far as the horizon. Far in the distance a man and woman are seen returning from the fields. Over the landscape the sky is full of clouds, broken into fleecy masses.

No. 296—"Landscape (Autumn)."

10x13.

Another fine example of this great artist. In the foreground a little marshy pool, such as Rousseau was so fond of painting. Surrounding the pool is dense grass and much tall shrubbery in autumnal hues. To the left the ground rises, forming a little eminence, on the side of which are some graceful trees, well grouped. To the right other fine trees raise their tops under the dark and lowering clouds. Through the opening between the trees on each side of the picture a hazy light brightens up the distant fields.

There is so much power and deep truth in Rousseau's pictures, so much simplicity, boldness, and sincerity in his manner of seeing and painting nature, that, by this alone, they have become great works of art.

No. 297—"At the Rising of the Sun."

11x13.

The first reflection from the rising sun is seen in cloud and sky. In the foreground is a rocky meadow with pools of clear water all but hid by the reeds and rushes. Beyond on the right, is one of the artist's grand spreading trees, while on the left is the quaint urban cottage surrounded by vines and shrubs. The milkmaid sits upon a moss-covered rock watching the cow just turned out to pasture. A beautiful picture.

No. 298—"A Corner of the Meadow."

7x9.

Through the clear pleasant atmosphere of a June morning one sees the broad meadows stretching away to the line of low blue hills in the

dim distance. All up and down the broad valley, the expanse of green is relieved by the darker foliage of oakes and willows which grow here and there on the higher points of ground. A lone cow has wandered to the corner of the meadow where she slakes her thirst from a spring of clear water which here forms a crystal pool ere it starts on its meandering course through the valley beyond. A perfect little gem, somewhat after the style of Diaz.

RUBENS (Peter Paul).

Born in Cologne in 1577. Died in Antwerp in 1640.

Studied under Verhaecht and Adam Van Oort, and for four years with Otto Van Veen.

He was a pre-eminent painter, accomplished scholar and skillful diplomat.

"Rubens was undoubtedly one of the most original painters that ever lived, and his subjects were unlimited. He painted history, portraits, landscapes, animals, fruit and flowers with such excellence that it is difficult to decide in which he most excelled. He possessed inexhaustible fertility of invention, never copying himself or any other master. His genius was adapted to the grandest compositions and his powers appear to have expanded in proportion to the scale on which they were called to act. He did not, like Raffaele, possess that mild inspiration of sentiment which manifests itself in dignified and noble, or graceful and beautiful forms, but he was animated with a poetic fire that displays itself in surprising and astonishing effects. He is generally allowed to have carried the art of coloring to its highest excellence."

—*Spooner's History of the Fine Arts.*

"The fame of Rubens had long been established at the court of France when he was commissioned by Mary Medicis in 1620 to ornament the gallery of the Palace of the Luxembourg."

—*Bryan's Dictionary of Painters.*

"He brought about a complete reform in Flemish painting. Gifted with a powerful original genius, Rubens threw into his work something of the fire and energy which we have noticed in those of Michelangelo's; his mastery of coloring, his brilliant execution, fertility of imagination, and vitality of expression, are acknowledged by all."

—*D'Anvers' Elementary History of Art.*

No. 299—"Rubens' Portrait of Himself."

28x22½.

From the collection of General Bulwer, Hayden Hall.

Rubens painted a number of portraits of himself: a few were replicas, but, for the most part, they were of different garb, pose and ages and, as Spooner aptly says, "He never copied himself or any other master." Each of his portraits is individually different from all the others. This is believed to be a splendid likeness of the great genius in his characteristic attire. The face is intellectual, dignified and masterly and the painting is a good example of this pre-eminent painter's work.

No. 300—"The Madonna and Two Children."

40x33.

From the collection of Lord Northwick.

A portion of the canvas is framed down, making the picture of a smaller opening and more attractive. Rubens produced many pictures of the Madonna and the Holy Family. This one shows his strong, vigorous, but refined coloring and gives us a view of the beautiful example of the Mother and Child, sitting under the limbs of a tree which covers them and forms the larger part of the upper background.

No. 301—"Duke de Vic."

42x31½

From collection of Georges de Montangan, Paris.

Duke Dominique de Vic was a French commander and constant adherent of Henry IV. He rendered important services at the battle of Ivry. In 1602 he became governor of Calais and vice-admiral. Died in 1610. He is here represented as being about thirty years of age, and seated in an arm chair facing a table with red cloth. He is dressed in armor, and holds his helmet in his left hand and a sort of large baton in the other. While the drawing and composition is all but perfect, yet the coloring is not lacking in any particular. The hand is remarkably well done, and the features and especially the eyes have not often been surpassed either by Rubens himself, or in fact by any other of the masters.

No. 302—"Helena Fourment (Rubens' 2nd Wife)."

40x28.

From the Collection of Burgomaster Von Tulden, New Port, Belgium.

Helena was the daughter of Ruben's first wife's sister. At the time of her marriage to Rubens, Dec. 6, 1630, she was but 16 and he 53 years of age. She was a niece to his brother Philip's wife, as well as to his own first wife, Isabella Brant. Helena was a beautiful girl, and Rubens has left a lasting proof of his appreciation of her pleasing appearance in many of his later and best works. Her youthful companionship and vivacity seem to have re-inspired his natural poetic genius to such an extent that his very latest works show the same brilliant execution as those painted in the decades immediately preceeding his second marriage, and especially was this true of all works in which Helena appears either in portrait, or as one of the characters in some notable figure piece.

SAFT-LEVEN (Herman)

Born at Rotterdam, 1609.

Died at Utrecht, 1685.

Dutch School

Landscape painter.

"Pupil of Jan van Goyen, but formed himself chiefly by studying nature.

His views of the Rhine, Meuse and Moselle are well drawn, carefully executed and enlivened by figures and animals. The pictures of his best period are distinguished by their clear perspective and a soft bluish coloring."

—*Cyclopedia of Painters and Paintings.*

"He decorated his pictures with numerous figures and boats which are correctly drawn and touched with great neatness and spirit. His coloring is clear and transparent, his skies light and floating, and his distances recede with a pleasing and natural gradation. His works are highly esteemed and are found in the choicest collections." —*Spooner's History of the Fine Arts.*

"He finished his pictures with extraordinary neatness, and by a light, free touch, as well as by a skillful management of the aerial perspective, he gave to his hills, grounds and trees a pleasing effect. His skies and distances are generally clear; all of his objects recede with perspective truth."

—*Pilkington's Dictionary of Painters.*

No. 303—"A Classical Italian Seaport in Olden Times."

16x24.

From an Old English collection.

The river occupies the left of the picture; on the right great mountains towering high above the water's edge like sentinels. The foreground on the right shows an old castle half way up the mountain, while far on the distant slopes are more old buildings, grim and silent. Many large ships are seen on the river, and, along the shore—some busily engaged in towing in boats, others getting goods ready for shipment, and still others directing the work—are groups of men, attired in the quaint costumes of the times. In this painting one notes at once the fine perspective and rich coloring so characteristic of this artist.

SANCHEZ-COELLO (Alonzo)

Spanish School.

Born Benyfayro in Valencia about 1513.

Died in Madrid in 1590.

Doubtfully claimed that he studied in Italy.

Court painter to Philip II. of Spain.

"Accompanied Antonio Moro in 1552 to Lisbon, where he remained some years in the service of John III. and acquired the title of Portuguese Titian. On the death of the king, his widow, Dona Juana, recommended him to her brother, Philip II. of Spain, and Coello became his court painter and intimate courtier, and won honors and wealth. * * * Was especially noted for his portraits. Works: Don Carlos, the Infanta Isabella Anna of Austria, * * * Johanna of Austria, Margaret of Parma, and Mary of Austria."

—*Cyclopedia of Painters and Paintings.*

"He painted many portraits of Philip and of other members of the royal family. He also painted the Popes Gregory XIII. and Sixtus V. and many grandees of Spain. With such patronage he became rich, and it is said lived according to his fortune."

—*Bryan's Dictionary of Painters and Engravers.*

"His chief work is the Martyrdom of St. Sebastian in the church of St. Geronimo at Madrid, which is a powerful and masterly performance."

—*Pilkington's Dictionary of Painters.*

"He is said to have copied some of the pictures of Titian. Probably he made that artist his model. It is certain that by some means Sanchez Coello became one of the greatest portrait painters of his time."

—*Painters and Their Works.*

No. 304—"Margaret de Parma, Daughter of Charles V."

38x27.

From the collection of Comte A. de Ganey, Paris.

Marguerite de Parma, or Margaret of Parma, regent of the Netherlands, was an illegitimate daughter of Charles V of Spain by a Flemish woman. She was born at Oudenarde in 1522. She was brought up in Brussels, and married Alexandro de Medici in 1536, and in 1538 was married to Ottavio Farnese, to whom she bore a son who became the renowned General Alexander Farnese. In 1559 Philip II made her stadtholder of the Netherlands. There she sided with the notorious Granville, introduced the Inquisition and provoked the various provinces to revolt. She resigned when Alva was sent to the Netherlands (1567) and died at Ortona in 1586.

This painting was included in the Lord Northwick sale in 1759. The picture is a three-quarter length portrait, and as she was but sixteen years of age at the time of her second marriage, this picture was most likely painted after that event, as the portrait is that of a woman between twenty and thirty. Her gown of light blue and brown is elegantly trimmed with gold braid and hand-made lace, and has Queen Elizabeth collar. The face is rather long and thin, but with regular features inclining toward the classic. The whole picture, including the artistic hands, shows plainly the work of a master portrait painter.

SWANEVELT (Herman).

Born at Woerden near Utrecht about 1600 or earlier.

Died in Paris or probably Rome about 1655 or later.

Student perhaps of Gerard Douw and Claude Lorraine.

Dutch school landscape painter.

Member of the Royal Academy 1653.

"The particulars of the life of this artist are almost unknown. The dates given of his birth and death (1600-1655) are those usually to be found in dictionaries. * * * He introduced much yellow into his skies, avoided dark foliage and kept the browns and reds for buildings and foregrounds. The composition and drawings in his pictures are often excellent."

—*Painters and Their Works.*

"On his arrival at Rome, he was indefatigable in his studies, studious and solitary promenades procuring him the nickname of 'The Hermit.' In 1640, he became the disciple of Claude Lorraine, with whose help he soon

became one of the most celebrated painters of landscape of his time. His better works are not seldom ascribed to his master."

—*Bryan's Dictionary of Painters and Engravers.*

"He studied nature incessantly and very frequently with Claude observed the tinging of different objects, mountains, rocks, trees, skies and water and the various effects of light at noon and evening; which gave his works so much beautiful truth and nature as will forever render them extremely estimable. Herman also took great delight in frequenting the elegant remains of antiquity about Rome to observe and design after the finest ruins, in which entertainment he spent all his leisure hours and from this studious and retired manner of life obtained the name of the 'Hermit of Italy.'"

—*Pilkington's Dictionary of Painters.*

No. 305—"Wooded Landscape."

55x64.

From the collection of Lord Buckland.

In this important work, the artist produced one of his best and most characteristic paintings. At a glance, one sees the influence of his renowned master, Claude Lorraine, and one readily realizes why it has often happened that his paintings have passed for the work of that great landscape painter.

In the foreground upon the rugged shore of a winding river, two shepherds are attending a herd of cattle. On the left, a rugged brown cliff with gnarled trees growing from crevices in the rock, stands out abruptly, while at its base near the river's bank, their tops reaching above the summit of the cliff, stand a group of magnificent trees. On the right, a wooded promontory terminates at a bend in the river where a great castle rears its massive walls and picturesque tower against the broad valley lying beyond. On the opposite shore, the hills rise one above another like great billows, their summits tinted to mellow gold, reflected from the subdued light of the setting sun.

"'Tis the end of the day and the shadows grow deep,

Soon the twilight will end—then the world is asleep;

The river flows silently down to the seas,

And the birds fly away to their home in the trees."

No. 306—"Ancient Rome."

27½x34.

From a very old family collection in Italy. This interesting example is one of Swanevelt's earlier paintings, the coloring and tone following more nearly the style of the Dutch painters than those of his later period. It was no doubt one of his first productions after arriving in Rome, painted before he became a student of Claude Lorraine. He shows the portico of some historic building with a number of soldiers approaching on horseback, one of which on a white horse appears to be a person of rank as all attention is turned in his direction and all seem inclined to show him homage. This is considered a most splendid example of this master, done under his early training as a student of Douw.

SCHREIBER (Charles Baptiste) - - - - - Paris

Born at Paris.

Pupil of M. Brandon and L. Bonnat.

Member of the Society of French Artists.

Picture is No. 259.

No. 307—"The Duett."

(Cardinal and Bishop.)

20½x17¼.

In a luxurious apartment in the palace, surrounded by handsome tapestries, rich rugs and flowers, the cardinal and bishop are enjoying some music together. On the right is seated the cardinal earnestly fingering his violoncello, his eyes intently following the music which is propped up on a small table before him. Directly opposite and facing the cardinal, stands the bishop who is playing the violin, which he appears to be doing without regard to the music on the stand. There is a soulful expression on the faces; one of intense earnestness and satisfaction. As fine a picture as Vibert ever painted.

SCHREYER (Adolphe). - - - - - Paris

Born at Frankfort-on-the-Main, 1828.

Pupil of Stadel Institute, Frankfort.

Studied at Stuttgart, Munich and Dusseldorf.

Traveled with Prince Thurn through Hungary, Wallachia and Russia.

Accompanied the Austrians in their march through the Danubian Principalities, in 1854.

Visited in Algiers in 1861, Syria and Egypt in 1865.

Medal, Exposition Universelle, 1867.

Hors Concours.

Created court painter to the Grand Duke of Mecklenburg.

Member of the Academies of Antwerp and Rotterdam.

Honorary member of the Deutsches Nochtstift.

"Another famous student of the Stadel Institute is Adolphe Schreyer, whose spirited equestrian pictures are everywhere in demand. He has treated the horse in all semi-barbarous localities. His treatment is highly dramatic, original and free."
—*Radcliffe's Schools and Masters of Painting.*

"As an animal painter he obtained absolute mastery over the horse. Some artists have chosen for their special favorites cattle, as Paul Potter, for instance; others sheep, as the Belgian Verboeckhoven, and our English Cooper; and others again dogs, as supremely, Sir Edward Landseer; but Schreyer has shown a preference for the horse as the companion, the faithful servant, and sometimes the suffering slave of man. The horse as depicted by him is not highly trained or groomed, but rather a wild creature,

flying full tear across the wild waste, with a cart or carriage rattling at his heels."—Atkinson.

"Adolphe Schreyer is another painter who, like Barye, Delacroix and Schenck, likes to paint the stormy side of life. He produced in rapid succession those pictures of wild life in Eastern Europe in which horses play so conspicuous a part, and which are so associated with his name by their subjects that a 'Schreyer,' without a horse or horses, would indeed be the play of Hamlet with Hamlet omitted. We know a 'Schreyer' as far as we can see it. These scenes transported from the half-barbarous lands of the Slavs have an air of exaggeration, but those who know the people and their manners assure us that all the storm and stress, this plunging and rearing of wild or half-tamed horses—hoofs pawing the air, manes and tails streaming to the wind, these swarthy men in queer, outlandish garb—all these things, we are assured, are the everyday sights and scenes of these countries so far removed from the route of the ordinary traveler."

—*Tuckerman's Book of the Artists.*

No. 308—"Evening in Arabia."

19x32½.

Over the russet hills a party of Arabs on horseback take their way at evening. The light of the warm, pink sunset floods landscape and rider, and adds its tint to the low horizon and the sky overhead. Three riders in the immediate foreground, while others can be seen in the distance.

Of this painting Mrs. Schreyer wrote: "My husband has nearly finished your picture. I think it is one of the finest he has ever painted—the most color, and full of light.

No. 309—"Scene in Wallachia."

32x50½.

This represents a party of hardy Wallachian teamsters unhitching their horses at a country hotel or station, in the early springtime, or in the fall of the year, when a light, fresh snow had been falling, covering the ground and buildings. The soft, warm coloring of the snow and sky makes a very agreeable, beautiful picture, different from the colder snow scenes which sometimes are enough to give a person a bad cold to look at them.

It is regarded as one of Schreyer's most successful, agreeable and satisfactory paintings.

No. 310—"Original of Schreyer's Black Arabian Horse."

7½x9.

This small panel shows the original from which this artist painted the varied compositions of his black Arabian horse. As Tuckerman aptly remarks, "A 'Schreyer' without a horse or horses would be like the play of Hamlet with Hamlet omitted." This well-groomed, half-tamed horse was transferred to many canvases, making one of a group or troupe of horses, and was used in the composition of many of his best works. The rider is attired as a native sheik (chief) of the Bedouin Arabs of Western Asia, and the landscape depicts his native haunts.

STRIJ or STRY (Abraham Van).

Born at Dordrecht, Dec. 31, 1753.

Died there March 7, 1826.

Student of his father, A. C. Lens and Joris Ponse.

Landscape, animal and figure painter.

Influenced by Albert Cuyp.

Member of the Institute of the Netherlands and of Antwerp Academy.

"His coloring is warm and his pictures give a true representation of nature. His drawings approach very nearly those of Cuyp and Hobbema."

—*Painters and Their Works.*

"He afterwards turned to the painting of portraits, landscapes and cattle in the manner of Cuyp, and the interiors of shops and kitchens. In such subjects, he arrived at much excellence, especially in chiaroscuro. In 1774, he founded the "Pictora" Society of Dordrecht and was its first president."

—*Bryan's Dictionary of Painters and Engravers.*

No. 311—"Landscape and Cattle."

27x38.

From the collection of Lady Cartwright.

The scene is midsummer in Holland. On the right, beneath the shadow of some gnarled trees broken and bent by many passing storms, stands a neat brown cottage, the thatched roof moss grown in the shadows of trees and shrubbery. The housewife, barefooted and bare armed, sits sewing beneath the trees while the husbandman lies face downward in the grass near by. Two fine cows and three sheep have sought the same friendly shade, while beyond, many cattle and the family horse are feeding in a wooded pasture. On the waters of the dyke, a small boat is sailing and in the distance is seen the familiar Dutch mill.

As in all of this master's later works, the atmospheric effects are really wonderful, his colors are mellow and his drawing excellent.

STUART (Gilbert).

Born in Narragansett, Rhode Island, December 3, 1755.

Died in Boston, July 27, 1828.

"An Anglo-American painter of great talent, * * * soon after reaching manhood, he came to England and was introduced to Benjamin West, with whom he worked for some time. He showed great ability and some portraits that he exhibited brought him into public notice. He rose into eminence and his claims were acknowledged even during the life of Sir Joshua Reynolds. * * * He returned to America in 1793. * * * Of his American portraits, that of Washington is the chef d'œuvre. He painted the president several times—once for the late Marquis of Lansdowne."

—*Bryan's Dictionary of Painters and Engravers.*

"His portraits show great insight into character and are remarkable for their simplicity of means. They have great individuality, excellent balance

of light and shade, and generally pure color. Among the list are those of Washington, of whom Stuart was the painter par excellence."

—*Cyclopedia of Painters and Paintings.*

No. 312—"George Washington."

29x24.

From the collection of Trevalyan Turner, London.

Nearly all cuts in encyclopedias, histories, etc., are taken from some one of the Stuart portraits.

George Washington was born in Westmoreland county, Virginia. He was a son of Augustine Washington by his second wife, Mary Ball. His greatgrandfather, John, emigrated from England about 1657. At the age of nineteen, he was appointed Adjutant General (with rank of Major), and took active part in the Seven Years' War (1754-1761). On June 15, 1775, he was unanimously chosen as commander-in-chief of all the American forces, but did not take command until July 2 following. At the close of the Revolutionary War (Dec. 23, 1783), Washington resigned his commission and, on March 4, 1787, was elected without opposition President of the United States. In 1792 he was re-elected. He was six feet two inches in height, with a frame well proportioned and firmly knit. His hair was brown, his eyes blue and quite far apart. From boyhood, he was renowned for his great physical strength, and it is related that in his youth he threw a stone across the Rappahannock, a feat which it is claimed has never been performed since by anyone. He was proverbial for punctuality and truthfulness and scrupulously attentive to his dress and his personal appearance.

No. 313—"Washington and Horse."

36x28½.

Obtained from an old family of Virginia.

General Washington in the full uniform of an American Revolutionary general, is represented as standing on a hill, immediately beyond which a naval battle is in progress. With his left hand he holds the reins of his white horse, and his hat is held in the right hand. Washington stands erect, with determination and righteous resolve written upon every feature, while his horse sniffs the air and seems impatient to do his humble part in his renowned master's service. The face of Washington follows closely the original portraits by the same artist.

No. 314—"Original Portrait of Washington."

29½x25.

This wonderful old painting was found only a few years ago in England and is without doubt one of Stuart's two first original portraits of Washington, or what is sometimes called the Sam'l Williams picture. The Athenaeum portraits now in the Boston Art Museum are recognized and admitted as having been painted from life. On the other hand, when Stuart

died he put the following note at the bottom of a manuscript which bore the signature of George Washington: "In looking over my papers to find one that had the signature of George Washington, I found this, asking me when he should sit for his portrait, which is now owned by Samuel Williams of London. I have thought it proper that it should be his, especially as he owned the only original painting I ever made of Washington, except one I own myself. I painted a third, but rubbed it out. I now present this to his brother, Timo Williams, for said Samuel."

(Gilbert Stuart, Boston, March 9, 1823.)

This is positive proof that Stuart had painted another portrait from life of Washington, in addition to the Athenaeum portrait. This portrait gives the impression of Washington being a little younger and that it was painted earlier than the Athenaeum picture.

The canvas is the same as those used by Stuart in the other portraits of that period.

It was sold in a prominent art sale as an original life portrait by Stuart.

SCHIRMER (Johann Wilhelm) - - - - - Prussia

Born at Julich, Rhenish Prussia, 1807.

Died at Carlsruhe, 1863.

Pupil of Dusseldorf Academy, under Schadow.

Professor at Dusseldorf Academy, 1839.

Director of the Carlsruhe Art School, which he reorganized.

Member of Berlin and Dresden Academies.

Became famous as a representative of historical landscape in the style of Poussin.

The leader of the Modern German School of Landscape Painting.

No. 315—"Landscape."

31x32½.

A heroic landscape, and an exceptionally fine example of the work of this noted artist. In the foreground is a pool or pond surrounded by high and rugged banks, on the edges of which tall reeds and rushes grow. On a little shoal near the shore, a couple of storks stand, their forms mirrored in the clear water. Fine old trees in full foliage crown the opposite bank, some of them overshadowing the pool. Midsummer brightness is mirrored all round and indicated in the luxuriant vegetation. Particularly noticeable in this picture are the grand old trees—

* * * "That like giants stand
To sentinel enchanted land."

SCHUSSELLE (E.). - - - - - Philadelphia, Pa.

For many years the art director of the Academy in Philadelphia and one of the best known painters of his time.

No. 316—"General Jackson Before Judge Hall."

42x62.

(Fined for contempt of court, at New Orleans, in 1815.)

Painted in 1859. Schusselle devoted ten years of careful work to reproducing this scene. The characters are all reliable portraits of the parties and the painting is a correct historical reproduction of this celebrated scene.

"General Jackson, like a true soldier, did not relax his vigilance after the victory that saved Louisiana from British conquest. He maintained martial law in New Orleans rigorously, even after rumors of a proclamation of peace reached that city. When an official announcement of peace was received from Washington, he was involved in a contention with the civil authorities, who had opposed martial law as unnecessary. In the Legislature of Louisiana was a powerful faction opposed to him personally, and when the officers and troops were thanked by that body (February 2d, 1815), the name of Jackson was omitted. The people were very indignant. A seditious publication soon appeared, which increased their indignation, and, as this was a public matter, calculated to produce dissatisfaction in the army, Jackson caused the arrest of the author and his trial by martial law.

"Judge Dominic A. Hall, of the Supreme Court of the United States, issued a writ of habeas corpus in favor of the offender. Jackson considered this a violation of martial law, and ordered the arrest of the judge and his expulsion beyond the limits of the city. The judge in turn, when the military law was revoked in consequence of the proclamation of peace, required Jackson to appear before him and show cause why he should not be punished for contempt of court. He cheerfully obeyed the summons, and entered the crowded court-room in the old Spanish-built court house in citizen's dress. He had almost reached the bar before he was recognized, when he was greeted with huzzas by a thousand voices. The judge was alarmed and hesitated. Jackson stepped up, procured silence, and then, turning to the trembling judge, said: 'There is no danger here—there shall be none. The same hand that protected this city from outrage against the invaders of the country will shield and protect this court, or perish in the effort. Proceed with your sentence. The agitated judge pronounced him guilty of contempt of court and fined him \$1,000. This act was greeted by a storm of hisses. The general immediately drew a check for the amount, handed it to the marshal and then made his way to the court house door. The people were intensely excited. They lifted the hero upon their shoulders, bore him to the street, and there an immense crowd sent up a shout that blanched the cheek of Judge Hall. Jackson was placed in a carriage from which the people took the horses, and dragged it themselves to his lodgings, where he addressed them, urging them to show their appreciation of the blessings of liberty and a free government by a willing submission to the authorities of their country. Meanwhile \$1,000 had been collected by voluntary subscriptions and placed to his credit in a bank. The general politely refused to accept it and begged his friends to distribute it among the relatives of those who had fallen in the late battles.

"Nearly thirty years afterwards (1843) Congress refunded the sum with interest, amounting in all to \$2,700."

—*Cyclopedia of United States History.*

BY STUDENTS in Perugino's Studio.

No. 317—"Raphael and Perugino."

21x15.

These portraits were painted by the students in Perugino's school, at Perugia, about 1503. In the year 1500, Raphael, who had already won honors and renown as a painter, entered the studio of Perugino, and no doubt acquired much of Perugino's manner, yet each seemed to work independent of the other, as their works (1500 to 1505) each bear the individual name of the artists. Raphael is the younger of the two men and his portrait is immediately back of Perugino.

THAULOW (Fritz). - - - - - Norway

Born Oct. 20, 1845, in Christiania, Norway. Died September, 1906, in Holland, where he was on a visit. His studio was in Paris, where he generally resided during the last fifteen years. He studied under Von Sorensen, at the Academy at Copenhagen. Afterwards he studied with Gude in Carlsruhe. His pictures have been purchased by the principal national galleries of Europe. There are several in the National Gallery in Berlin, and one is hung in the Luxemburg Museum, Paris.

No. 318—"Night Scene in Holland."

25x31.

The artist presents a small hamlet by night. By the narrow roadway skirting the shore of the dyke, a young man and his fraulein stand talking in the starlight. Beyond the walled dyke a row of quaint old buildings cast their shadows in the riffing waters, while lights, shining from distant windows, mark the location of a friendly inn.

Then hail to the night, when the sky's clear and bright;

And a myriad of worlds are at play,

And suns run apace, through fathomless space;

From twilight till dawn of the day.

A million stars peep from the canopied deep;

As lights of the June fire-fly.

Some mark the outposts, of the numerous hosts,

As God's universe passes by.

No. 319—"Lovers' Retreat."

17½x20.

Another of Thaulow's unique conceptions. A dyke occupies the center of the picture, while in the distance is seen a quaint dwelling with green blinds drawn down for the night, while still farther on a light is seen in the windows of the village inn. On the right, in the shadow of the little brown church, two lovers are taking advantage of the beautiful night for a stroll along the canal.

TENIERS (David), The Younger,

Flemish school.

Born at Antwerp, 1610.

Died at Brussels, April 5, 1694.

Master of the Corporation of St. Luke, 1633.

Dean of the Guild of St. Luke, 1644-45.

One of the founders of the Academy of Fine Arts at Antwerp, 1663.

"On July 22d, 1637, he married Anne, the daughter of Jan Brueghel and a pupil of Rubens. She had been baptized in 1620, so cannot have been more than seventeen years of age. * * * Anne died in 1656 and six months later Teniers married Isabel, the daughter of Andreas de Fren, secretary to the council of Brabant. * * * Was appointed painter to the governor Archduke Leopold William, who loaded him with gifts and commissions and named him Director of his Picture Gallery at Brussels. * * * He painted nearly every kind of subject, but his finest art is confined to scenes from peasant life which lend themselves most thoroughly to his faculty for rapid creation, for incisive, dextrous handling, and for the cooler harmonies of color."

—*Painters and Engravers.*

"He holds the first position among the genre painters of Flanders. Picturesque arrangement, exquisite harmony of coloring in all details, and a light and sparkling touch, characterize his pictures in which two periods may be distinguished,—the earlier, up to 1640, in which a somewhat heavy brown tone prevails, gradually attaining, up to 1644, a luminous golden tone, and the latter, up to 1660, in which he changed into a cool silvery hue,—after that he again adopted a decided golden tone."

—*Cyclopedia of Painters and Paintings.*

His pictures are "remarkable for richness and skill in composition, which render the scenes they represent, natural and animated; and these qualities are enhanced by the life infused into the figures, and the light, though correct, touches with which they are painted."

—*Painters and Their Works.*

No. 320—"Winter Night at the Inn."

7x9.

From the collection of A. T. Stuart; later collection of Judge Hilton.

Three congenial fellows, seated on benches and an inverted tub, are grouped around a rustic table smoking their pipes. A cheerful fire glows on the hearth which is being enjoyed by other two men, one standing and one sitting looking intently into the fire, while the barmaid, with an eye to business, stands in the door of the adjoining room awaiting an order for further refreshments. One of the group about the table has removed his coat and let his pipe fall to the floor, while he sits on the inverted tub resting his elbows upon the table. One of Teniers' characteristic peasant-life pictures.

No. 321—"Reading the News at the Country Inn."

7x9.

From the collection of A. T. Stuart; later collection of Judge Hilton.

A group of five peasants, smoking their pipes and sipping their beer, are seated and standing around a rustic table listening while one of their number, seated upon a tub, reads the current news. A small dog anxiously awaits the opportunity to regale himself with a fallen pretzel, and the barmaid as anxiously, awaits the word to further serve the assembled guests. One can almost imagine the man with feather in hat to be no other than Teniers himself disguised as a boor, studying the peculiar pastimes of neighboring peasants.

TIEPOLO (Giovanni).

Born in Venice, April 16, 1696.

Died in Madrid, March 27, 1770.

Venetian School.

Pupil of Gregorio Lazzarini and his father, Giovanni Battista Piazzetta (Tiepolo).

First director Academy of Painting, Venice (1753).

Called to Spain in 1761 by Charles III.

"The careful study of the work of Paul Veronese and Titian worked upon his genius with most successful results. * * * The amount of work accomplished by him principally in fresco, on the vast ceilings and wall-spaces of the magnificent palaces and villas at Venice and in Venetio—and subsequently also at Wurzburg and in Spain—with the assistance of his two painter sons, Giovanni Domencio and Lorenzo, is stupendous. * * * The wonderful merits of Tiepolo as a draughtsman and colorist have scarcely been recognized until now. Viewed by the side of his celebrated predecessors' achievements his paintings no doubt suffer by comparison, but when studied at Wurzburg for example, apart from the inevitable parallels suggested at Venice, they cannot but surprise and charm the beholder."

—*Bryan's Dictionary of Painters and Engravers.*

This artist was the most distinguished painter of the Venetian School in the last century (18th). He is said to have been a good artist when only sixteen. The works of Paolo Veronese were his models and he painted with spirit and facility. After executing a great number of works of importance at Milan and other cities in Italy, he went to Spain where he produced some of his best pictures."

—*Painters and Their Works.*

No. 322—"The Last Supper."

12x24.

(Oval Top.)

"Then came the day of unleavened bread, when the Passover must be killed. And he sent Peter and John, saying: "Go and prepare us the Passover that we may eat." And they said unto him: "Where wilt thou that we prepare?" And he said unto them: "Behold when ye are entered into the city, there shall a man meet you, bearing a pitcher of water; follow him into the house where he entereth in, and ye shall say unto the good man of the house: "The master saith unto thee, 'Where is the guest chamber,

where I shall eat the passover with my disciples?' And he shall show you a large upper room furnished. There make ready. And they went and found as he had said unto them; and they made ready the passover. And when the hour was come, he sat down, and the twelve apostles with him." (Luke XXII. 8-14.)

Jesus is in the act of blessing the wine and the bread. John, "the disciple whom Jesus loved," sits at his right and Peter at his left; while immediately across the table from John, is Judas, who betrayed him. Back of Jesus the artist has placed a dim outline of the cross, upon which he was so soon to be crucified, as the everlasting passover,—the Lamb of God whose blood should wash away the sins of the world, without further mediation or further offerings. Intense interest is written upon every face, each mortal mind endeavoring to fathom the divine significance of the Master's magic words. In the study of a subject so interesting, one is liable to lose sight of the faultless drawing, and the delicate and pleasing color arrangement.

TINTORETTO (Jacopi). (Real name Giacomo Robusti.)

Venetian School.

Born in Venice, September 29, 1512.

Died there May 31, 1594.

Student of Titian.

"His original name was Robusti, but he assumed that of Tintoretto from the occupation of his father, who was a dyer (Tintore). He made Titian his model in coloring and Michael Angelo in design. He painted with great rapidity and his works, both in oil and fresco, are very numerous. * * * All landscape grandeur, says Ruskin, vanishes before that of Titian and Tintoret and this is true of whatever these two giants touched."

—*Lippincott's Biographical Dictionary.*

"He may be considered the culminating genius of the Venetian School, combining in himself the several excellencies of his cotemporaries. He is said to have shown his inclination for art, almost from his infancy, and to have covered the walls of his father's house with his childish sketches. There is reason to suppose that he studied an unappreciable amount of time under Titian. But the jealousy of the latter was roused by the vigor and promise of the newcomer's drawings and Robusti remained only a few days before he was dismissed. (He made a deep study of Titian's and Michaelangelo's works, however.) He was even at pains to obtain models by Daniello da Volterra of the famous figures by Michaelangelo's from the Medici tombs—Dawn, Twilight, Night and Day. These he carefully studied, using for the most part artificial light, in order to obtain a bold chiaroscuro; and he thus acquired an extraordinary facility in dealing with objects in relief. To his capacity for taking pains, he united a genius, which Vasari has described as terrible; an extraordinary range and wildness of imagination, and a faculty and dispatch in execution which appeared to his cotemporaries little short of miraculous. It was this which earned him his nickname of *Il Furioso* * * * But his unusual readiness and dispatch did sometimes result in the production of works unworthy of his powers, that more or less justify the witticism of Annibal Carracci, that Tintoretto was

sometimes equal to Titian and often inferior to Tintoretto. * * * It is difficult to assess him at his true value; his extraordinary excellence in every department of his work is reason for many critics assigning him the topmost place in the world of art." —*Bryan's Dictionary of Painters and Engravers.*

No. 323—"Madonna and Child."

40¾x35½.

From Spada Palace, Rome.

Tintoretto's Madonna is a young woman with pure classic features, beautiful oval face, well shaped nose, a sweet pure mouth, and a pair of splendid brown eyes. The well poised head is turned slightly to the left as she looks, with loving affection, at the divine infant held upon her lap. The fleecy veil-like covering of the head, falling in soft folds over the shapely shoulders, partially covers the dark blue wrap, and the plain red dress with which she is clothed. The child in addition to being remarkably well formed, has a pleasing infantile grace and elegance, not often met with in works of the early masters. Cherub angels peeping through the divine halo, shout the glad tidings to earth from heaven, "Joy to the world, the Lord is come." The pure innocent face of the woman, radiant with a mother's love, will live as a sweet memory in the heart of those who study this great painting.

No. 324—"Christ Healing the Sick."

42x61½.

Bought from a Cardinal in Rome about 1832.

"And they came unto him bringing one sick of the palsy, which was borne by four. And when they could not come nigh unto him for the press, they uncovered the roof where he was; and when they had broken it up, they let down the bed wherein the sick of the palsy lay. When Jesus saw their faith, he said unto the sick of the palsy, Son, thy sins be forgiven thee. But there were certain of the scribes sitting there and reasoning in their hearts, Why doth this man thus speak blasphemies? Who can forgive sins but God only? And immediately when Jesus perceived in his spirit that they so reasoned within themselves, he said unto them, Why reason ye these things in your hearts? Whether is it easier to say to the sick of the palsy, Thy sins be forgiven thee; or to say, Arise and take up thy bed and walk? But that ye may know that the Son of man hath power on earth to forgive sins (He saith to the sick of the palsy), I say unto thee, Arise and take up thy bed and go thy way unto thine house. And immediately he arose, took up his bed and went forth before them all." Jesus is shown as seated in the act of rebuking the scribes for their evil thoughts. The sick, the maimed, and the blind are being carried to him from every direction. A grand subject wonderfully treated by this great Venetian colorist.

THOM (James Crawford).

Genre Painter.

Pupil in Paris of Edouard Frere, Paris.

First exhibited at Royal Academy, London, 1864.

(British America.) A native of America, of Scottish descent. He was a pupil of Edward Frere in Paris. He has lived and practiced his profession in England and in the United States. He first exhibited in London at the Royal Academy, in 1864, "Returning from the Wood," followed by "Tired of Waiting," "Going to School," and "The Monk's Walk." In the French Gallery, London, he exhibited at different times, "Children Returning from Church," "Love in the Kitchen," etc. He sent to the National Academy, New York, in 1878, a winter landscape with figures and "Le Jour de la Toussaint." * * * A number of his landscapes were at the Mechanics' Fair, Boston, in 1878.

—*Artists of the Nineteenth Century.*

No. 325—"Approaching Storm."

20x30½.

A bank of angry clouds o'erspread the western sky, and already a pall of darkness hangs over the line of low hills beyond the meadow. Up the winding pathway an aged man with staff in hand hurries on to the shelter of his home, while the wild birds seek refuge in the friendly trees. The smooth waters of the lake mirror back the shadows of the rocky shore, and reflect the glory of the white capped clouds, while a peculiar silence pervades the air, broken only by the shriek of birds, and the low rumble of the coming storm. The artist selected a difficult subject, but with almost faultless drawing, pleasing color arrangement, and remarkable atmospheric effect, has produced a most realistic picture, full of life and truth.

TOQUE (Jean Louis).

Born in Paris, November 19, 1696.

Died there, February 10, 1772.

French School.

Portrait painter.

Member of the Paris Academy, 1734.

Councillor, 1744.

Associate Copenhagen Academy, 1769.

Pupil of Nicolas Bertin and Nattier and later of Hyacinth Rigaud.

"He was invited by the Empress Elizabeth to the Russian court where he painted the portrait of that princess and met with general encouragement. He spent two years at St. Petersburg, moving thence to Copenhagen where he painted several members of the Royal Family of Denmark. He married the daughter of the painter, Nattier."

—*Bryan's Dictionary of Painters and Engravers.*

"Portraits by this painter are remarkable for the grace of the figures which are well drawn and true in color." —*Painters and Their Works.*

No. 326—"Catherine I, Empress of Russia."

36x27.

She was born of poor parents at Marienberg, in Livonia, about 1688. She was taken prisoner by the Russians in 1702, after having been married to a subaltern Swedish officer. Peter The Great was attracted by her beauty, paying her marked attention, until 1711 he recognized her as his wife. In the same year, she accompanied him in a campaign against the Turks and, when the Russians were hard pressed, she negotiated a treaty. In 1724 Peter caused her to be crowned and, at his death, in 1725, she was proclaimed Empress. She had several children by her second marriage, one of which became Empress Elizabeth. She died in 1727.

This fine portrait was painted about 1726, soon after her ascension to the throne.

TROYON (Constant).

Born at Sevres, August 28, 1810.

Died at Paris, March 20, 1865.

Landscape and animal painter.

Modern French Landscape School.

Pupil of Riocreux, and Poupart. and influenced by Roqueplan.

Chevalier of the Legion of Honor, 1849.

Member of Amsterdam Academy, 1847.

Cross of the Belgian Order of Leopold, 1861.

"His father was employed in the porcelain manufactory, but, dying when his son was only seven years old, he left him to the care of his mother and of a relative, M. Riocreux, who was the keeper of the Porcelain Museum. Madame Troyon was a skillful artist in feathers and made beautiful little artificial birds, resplendent with gems for the decoration of ladies' toilets. She taught her son the values of color and form whilst M. Riocreux gave him his first serious lessons in drawing. Flower subjects and foliage first engaged his attention, but he aimed at higher things and devoted himself to landscape. One day, however, as Troyon was sketching at St. Cloud, he fell in with Camille Roqueplan who later on introduced him to Theodore Rousseau, Camille Flers, Diaz and Jules Dupre. His first appearance at the Salon was in 1833. * * * A trip to Holland and Belgium in 1843 introduced him to the famous animal painters of those countries, but it was primarily due to his Sevres friends, MM. Louis, Robert and A. Charropin, that he began at Barbizon to introduce animals into his compositions. At Pere Gane's he was thrown in contact with Jean François Millet and Charles Jacque. * * * He was most careful about his brushes; he liked old ones better than new. He preferred to draw with his brush and made little use of his pencil and crayon. The painter par-excellence of impressions and sentiments, he worked very rapidly and cared very little about aesthetic effects."

—*Bryan's Dictionary of Painters and Engravers.*

"In some of his works, the animals, which he painted with so much skill, form the principal objects; in others, the landscapes; yet neither ever caused him to neglect the other, and it is this, above all things, that gives them

such a peculiar appearance of truth. The figures he introduced into them are also thoroughly well drawn and characteristic of the peasantry in that part of France where such scenes as those he represents exist."

—*Painters and Their Works.*

"Rose to be one of the greatest, if not the first of modern French landscape painters."

—*Cyclopedia of Painters and Engravers.*

No. 327—"Cattle at Pasture."

29¼x50.

From the collection of Conreid Meyer.

This is one of Mr. Troyon's wonderful landscape and cattle pictures, painted about 1850 after his return from Holland and Belgium. The picture was painted at Barbizon and the beautiful landscape is no doubt from quaint Normandy. The scene is that of a broad expanse of meadow, watered by a winding brook and bordered on either side by low wooded hills. A herd of cattle are pasturing some distance to the right, while in the foreground are two magnificent cows; one lying down, the other standing lazily chewing the cud, hard by, an old tree trunk made to serve as a crude land roller. On the left, the edge of the woods no doubt hides from view the modest farm house of the Normandy peasant. The sky is partially obscured by misty clouds and the sunlight and shadows follow each other in rapid succession across the beautiful landscape. It would be difficult to determine whether this splendid painting is a landscape with cattle or cattle at pasture, as both the cattle and the landscape are equally well painted, neither one detracting from the other, and this peculiarity was what made Troyon's pictures superior to nearly all other masters.

No. 328—"Cattle in the Twilight."

18¾x25.

From the collection of Baroness Kaula, Paris.

In the foreground are three cows, two standing and one lying down between them. The sun just setting tints the western sky to gold, which in turn reflects the subdued and sombre light through openings in the foliage of the forest, one kindly ray of early twilight dispelling the heavy woodland shadows, showing forth in distinct outlines the cattle and trees beyond. Farther on, in the gloom of the oncoming night, and almost hidden from view by foliage and the tall waving grass, stands the quaint cottage of the peasant. A friendly light from the window and the smoke coiling lazily from the low chimney betoken hospitality and the preparation of the evening meal.

A difficult subject most artistically handled.

No. 329—"Bringing Home the Lambs."

18¾x25.

Purchased from Troyon and brought to America in 1860.

The shepherd is just starting home from the pasture driving the sheep

before him, while the lambs are tucked snugly away in large baskets strapped on either side of the faithful donkey who leads the way. One sheep strays away to a small puddle of water left by the passing shower, while the old white cow, jealous of the attention being given to sheep and lambs, comes from the lake shore and seems inclined to join in the procession. The drawing is most natural and although the tone may fall slightly below his later works, they are nevertheless harmonious and truly pleasing.

No. 330—"Contentment."

28½x35.

Still another of this master's splendid pasture scenes, unique however, in that he introduces a single cow accompanied by the peasant's faithful donkey. The well kept appearance and perfect docility of both, show plainly that their worth is fully appreciated, and that in return for faithful services, they are accorded the kindest treatment and the best care. The whole picture is a vision of simple contentment. The kind peasant is happy in two such valuable assets, coveting nothing more of earthly possessions, craving only health and strength, that will enable him, with the aid of his donkey and cow, to provide for his good wife, until younger and stronger hands shall be able to take over the reins and carry on the work. It cannot be said that simplicity and contentment are synonymous, but we are assured that "the meek shall inherit the earth," and it must be plainly evident to the most casual observer, that the most perfect happiness, and the greatest measure of contentment comes to those whose pathway leads through the simpler walks of life.

No. 330A—"At Pasture."

20x36.

Another of Troyon's landscapes with cattle pictures, and like all his numerous works in this line, he does not subordinate the landscape to the figures of the cattle, but cleverly makes each a part of the whole composition. In this work the three cows in the foreground are prominent features, and are extremely well formed, and artistically colored. Yet the pool of crystal water, the broad green meadows, the peasant, and the distant wooded hills, make up the necessary environments which with a wonderful perspective, and a background of splendid clouds, constitute on the whole, a most pleasing and satisfactory picture.

TURNER (Joseph Mallord William) - - - - - England

Born at London, 1775.

Died December 19, 1851.

Entered Schools of Royal Academy in 1789.

Became A. R. A. in 1799; R. A., 1802.

Professor of Perspective in Royal Academy in 1807.

Turner's genius was early recognized by the Royal Academy, for in 1799, when only twenty-four, he was elected an Associate, and three years later became an Academician. His famous "Liber Studiorum," ranks among the important labors of his life. The Turner Room in the National Gallery,

London, contains seventy of his best works. He died at Chelsea and was buried in St. Paul's Cathedral.

"Turner was not only the greatest English landscape painter, but the greatest interpreter of nature of any time or country. No landscapes convey so natural and complete a sense of light and shadow and atmosphere, or so entire a mastery of color as his." —*D'Anvers' Elementary History of Art.*

"The exhibition of 1815 was a remarkable one as regards Turner. Of the eight works by him contained in it, four were in their several characters of the utmost degree masterly—"The Battle of Ford Bard in the Vale of Aosta," a large water-color drawing; 'Blind Sand,' 'Crossing the Brook,' and 'Dido Building Carthage'—all different and each sufficient to have made a painter's reputation. They are all four now in the National Collection."

—*The Turner Gallery.*

"Turner, the best known name in English art, is represented (in the Alaska-Yukon-Pacific Exposition) by one of his famous Venetian scenes and a classic landscape in the tropics. He renders the poetry of nature as no other artist, and the composition of his pictures is faultless; in portraying gorgeous effect, and the phenomena of nature, he excels. He was the apostle of light, and an artist of sublime genius."

—*Chas. D. Pratt, Art Critic Alaska-Yukon Expo. 1909.*

No. 331—"Venice."

44x56.

From the collection of Lord Townsend.

Mr. Turner was engaged by Lord Townsend to paint this large picture for his private galleries. It is without doubt one of the best and largest of this master's many Venetian scenes. There is not likely extant another painting more representative of Turner's peculiar and attractive style than this Townsend picture. His colorings run from rich deep reds to the most delicate shades of pink and green, all blended with such harmony as to be most pleasing and beautiful. The vari-colored reflections in the waters of the canal have probably never been equaled by himself or any other master of the brush.

No. 332—"The Ancient City."

36x42.

From the collection of James Orrick, Bedford Square; one of the most important collections in London, England.

Originally, Mr. Orrick's collection contained four very fine Turners. First this one was selected as being the finest and most important of the quartette; afterwards the balance were secured for the Yerkes collection and these are the Turners that brought such very high prices in the sale of Mr. Yerkes' collection in May, 1910. D'Anvers says, "No landscapes convey so natural and complete a sense of light and shadow and atmosphere or so entire a mastery of color as his;" and this splendid example emphasizes these facts to a marked degree.

On the right of the harbor, partially hidden by the trees, stands the sombre ruins of a great castle; the vine-clad walls o'ergrown with moss and the once magnificent interior, now the habitation of owls and bats.

Just beyond is the fine stone bridge with triumphal arch in its center, while in the distance are great columns, arches and spires and what seems to be a magnificent marble palace rearing its resplendent domes against the deep blue of a southern sky. The great throng of people, occupying the landing and the numerous boats would indicate a great fete day and, as one boat carries a priest, the occasion is no doubt an important religious festival. The placid waters mirror back not only the palaces and the bridge, but most artistically the blue sky and the fleecy clouds, painted in Mr. Turner's inimitable style.

No. 333—"Crossing the Brook."

23¼x19.

This picture is the original painting made by this celebrated artist, and from which was painted the large canvas that is now in the Turner Collection in the National Gallery in England.

A view of the banks of one of the most beautiful rivers in England—the Tamar—which divides Devonshire and Cornwall. In the middle foreground is a brook, and there are two girls with bundles. One of them is seated by the water side, the other is wading the brook, followed by a dog carrying a small parcel in his mouth. On the right is a high and richly wooded bank, with a dark arch at its base; on the left, two fine examples of Turner's favorite stone-pines. In the middle is the winding Tamar. In the distance is Poulston bridge, Calstock in the middle distance, and beyond this is Calstock church. The landscape is most extensive and beautiful, with high banks exceedingly rich in wood.

The picture is from the collection of Lord Jersey, where it remained until dispersed a few years ago by his son, through the executor of Lord Jersey's estate.

No. 334—"The Shipwreck."

24x35.

From a famous old English collection.

The great ship, unable longer to withstand the combined fury of the storm and the sea, has foundered in the overwhelming billows and is fast being engulfed. The angry sea is strewn with wreckage from the deck and rigging of the unfortunate ship, torn and broken by the furious wind. Fortunately nearly all have succeeded in reaching the life boats, but the storm, still unabated, churns the sea into madness and these small crafts seem about to be swallowed up by the mountainous waves. The sea is transformed into a boiling caldron, great troughs seething and eddying and huge waves roaring and breaking into silver foam. The pall of darkness and the roar of the sea, mingled with the din of thunder and the awful moaning of the wind, all but turn the mind to madness, yet "as hope springs eternal in the human breast," each with tender thoughts of loved ones bends manfully to the task until the storm is past.

Now the storm is past, one ship is a wreck,
The billows are sweeping across her deck;
And luckless men tonight will sleep,
Beneath the waves of the boundless deep.

No. 335—"Ancient Italy."

27½x35½.

From the collection of the Marquis d'Arjuzon, obtained by him when he was attached to the service of Queen Victoria when she came to France in 1842. It was afterwards presented to the Marquis by the Court of England as a present from Queen Victoria to him.

The painting is one similar to the "Ancient Italy," painted by Turner for Mr. Monroe and sold with his estate in 1838, the picture being substantially the same scene, but taken from a different point of view, showing a little more in the front ground with the two characteristic Italian trees of Turner, one on each side, that are not found in the "Ancient Italy" painted for Monroe. The pictures are evidently taken from a little difference in height for the front view.

The following certificate from Georges Mesnier, the art expert of the government of France, under whose administration it was sold in 1899 at the sale of the personal property then in the Chateau d'Arjuzon near Dreaux:

"Sir: You have done me the honor of asking my opinion about a painting representing "An Evocation of Ancient Italy," with a Venetian Fete, by the celebrated English Master, William Turner (1775-1851), which was shown to me a first time in 1899, when it was bought at the sale of the Chateau d'Arjuzon, near Dreaux, the proprietor having been Court Chamberlain of King Louis Philippe I., and, as such, was attached to the service of Queen Victoria, when she came to France in 1842.

It appears that it is after said voyage of the queen that the Marquis d'Arjuzon received as a gift the painting by Turner from the Court of England.

Such is the origin of this painting as it was given to me with documental proofs.

I examined it from the technical standpoint and found:

1. That the picture was painted on old canvas and mounted on old stretchers, both of English manufacture.
2. That the painting had the density of paste over 50 years old.
3. That it bore trace of date and signature.

There is no doubt in my mind that the painting was the work of William Turner, who like our Watteau for his 'Embarking of Cyther' executed in different conceptions and sizes this remarkable composition 'Ancient Italy,' etc.

I am Sir, etc.,

Signed, GEORGES MESNIER,
Expert to the Civil Tribune of Paris, Oct. 4, 1901.

No. 336—"Sacrifice to Taurus."

39x52.

From collection of Lord Northwick.

Obtained direct from Turner's studio, by Northwick.

The Greeks and Romans took from Egypt much of their methology, among which was the worship of the Sacred Bull (Taurus) and which they made second in the signs of the zodiac after Aries.

In times of war or famine offerings were made to Taurus, which were attended with great pomp and solemnity. The artist has represented such

an offering in front of the temple, while the multitude on verandas, on the house tops and aboard richly bedecked vessels view the proceedings. In the center of the picture are the castle gardens and beyond the main temple one sees temple after temple until their domes are lost to view in the hazy sky. The fronts of the temples are almost hidden from view by beautiful vines and the shadows of great trees.

No. 337—"The Tower of London."

30½x43.

From collection of Lady Penelope Gage.

Engraved by Longman, Rees, Orme, Brown & Green, 1831.

A celebrated ancient fortress in London, consisting of a collection of buildings of various ages on an elevated position on the north bank of the Thames, outside of the old city walls. It covers about thirteen acres and is surrounded by a battlemented wall flanked with massive towers and encircled by a moat. In the center is the white tower built by Gundulf, Bishop of Rochester, for William I, in 1078. It was successively strengthened by various English sovereigns. In the part called "The Bloody Tower," the two young princes, sons of Edward IV, were murdered. The Royal Regalia, crowns, scepters, etc., are kept in the Jewel House, and in other portions are kept armours, weapons, etc. The Tower is now chiefly used as an arsenal.

No. 338—"Scene in Italy."

30x40.

Procured from the Cyrus Field Estate.

On a promontory overlooking a beautiful valley, stands a grand old palace almost hidden by a clump of Turner's magnificent trees, o'ergrown with a tangle of long climbing vines. The domes and chimneys alone are visible above the trees, while the massive portico with its great marble columns, projects beyond the cover of the trees in the direction of the broad fertile valley extending on, and away to the sea. A number of persons in gay costumes come from the place through what seems to be an underground passage barely visible through the foliage of the shady wood. Picturesque ruins and village hamlets adorn the broad valley and the neighboring hills almost as far as the eye can penetrate; yet beyond, the sea, like a great blue plain, reflects the color of the southern sky, and supplies a fitting background to one of this master's most beautiful and characteristic landscapes.

No. 339—"Grand Canal, Venice."

7x9.

Venetian scenery seemed an inspiration to Turner. The brilliant costumes, the picturesque gondolas, the unique architecture, and the grand canals, were well suited to his natural sense of light and shadow, and his entire mastery of tone and color. On this small canvas he presents the "Grand Canal" in his own inimitable style, in atmosphere and colors unlike any other painter, of the past or the present.

No. 340—"Scene on the Grand Canal."

17x29½.

From collection of Lord Northwick, guaranteed a genuine Turner.

This Canalazzo divides the city into two parts and is spanned by numerous bridges, the most important being the Rialto. This canal is also the main artery of commerce, and is seen dotted with gondolas and other pleasure craft as well as larger vessels of commerce. On the left is seen one of the many imposing buildings, and the domes and spires of numerous churches and palaces may be seen almost as far as the eye can reach. The delicate tints of the southern sky making a fit background for a striking picture.

No. 341—"Scene in Venice."

7x9.

Gondolas and other pleasure craft with gaily attired Athenians, drift down the Grand Canal, while the gondolier sings as he plays his gay guitar.

"Then come and we'll glide o'er the silvery tide,
And watch the gay throng on the shore;
And my gondolier song, as our boat wafts along,
Shall keep time to the splash of the oars."

No. 342—"A Storm Along the Coast."

35x55½.

Storm clouds of inky blackness shut out the light, and in the pall of darkness, the maddened sea aided by the power of the wind, makes a determined effort to break her everlasting bounds. Mighty waves in rapid succession vent their fury upon the rock-ribbed shore, their defiant roar gradually decreasing to a sullen moan, as torn and broken they return again to their place in the ocean's mighty depths. As the ear is rent with the awful din, fancy separates the accompanying murmur of the storm into the prophetic words, "He has compassed the waters with bands, until the day and the night come to an end." "Hitherto shalt thou come, but no further; and here shall thy proud waves be stayed." In this single work, even though Turner had painted no other, is sufficient merit to establish for him an enviable reputation as one of the greatest of the landscape painters.

No. 343—"Classic Landscape, Central Italy."

40x50.

The beautiful fertile valleys spreading out to right and left are traversed by the rivers Pagalia and Chiani. The isolated city perched high on the precipitous rock in the center of the picture is the historic citadel of Orvieto noted principally for the cathedral of Duomo commenced in 1290 by the great architect Lorenzo Maitani of Sierra, Pope Nicholas VI laying the corner stone. From that time up to the beginning of the seventeenth century, about every artist and sculptor of repute contributed to its architectural beauty. The sculptures include the wonderful bas reliefs which adorn the bases of the four pilasters of the facade, colossal statutes of the twelve apostles standing on lofty pedestals in front of the

six columns which divide either side of the nave from the aisles. In addition to these, there is on the altar, the "Annunciation," the "Archangel," "Adoration of the Magi" and "Visitation," and wonderful paintings by Luca, Zuccari, Circiguani, Fabriano and others. The cathedral is constructed entirely of black and white marble.

Back of the city the mountains arise peak upon peak against a background of an ideal southern sky. The rivers are spanned by numerous bridges and in the foreground a bevy of people in holiday attire, enjoy themselves on the verdant hill near the classic fountain, and beneath the shadows of the lofty pines. It is not likely that the scene is technically correct, but is presented in Turner's dream-like style calculated to impress upon the mind the real facts, and indelibly fix them in the memory.

No. 344—"A Vision of Ancient Carthage."

32x46

The artist's conceptions in this beautiful picture are somewhat similar, yet materially different from his "Dido and Aeneas Leaving Carthage on the Morning of the Chase," exhibited at the Academy in 1814, or during the short period wherein Turner gave himself up to the imitation of Claude. Very soon after, however, he made his first visit to Rome, returning in 1820, which latter date is generally considered the beginning of his middle and best period, and the effect of light, the clear harmonious colors, and charming richness of this picture, show it to have been painted in this period. The beholder gets but a glimpse of the magnificent palace of Dido, occupying a wooded promontory on the right. A flight of broad stone steps descending from the palace, form a bridge over the river; the last section leading down to the shore, where a bevy of women from the royal household, bask in the subdued sunlight of the late afternoon. On the left, just at the foot of the stairway leading up into the gardens, we are given an introduction to the sylvan forests by the beautiful stone pines, the painter's favorite tree. Farther on, the river is spanned by a great arched bridge leading to a small peninsula, adorned with important buildings, while beyond the bridge may be seen the dim outlines of the magnificent city, and the emerald waters of its broad harbor.

Carthage, which was one of Turner's favorite subjects, was founded, and built by Dido, a Phoenician princess, and sister of Pygmalion, King of Tyre, in the ninth century before Christ, and as the artist must, of necessity, draw upon his imagination almost entirely, it is not strange that his pictures of this, his favorite theme, should differ according to his varying moods as well as upon his ability to produce them.

No. 345—"Laggo Maggiore."

45x61.

This beautiful lake, is the westmost of the great lakes of northern Italy. It is from two to seven miles wide, and 38 miles long, the northern end extending into the Swiss Canton Ticino. Ordinarily the surface of the lake is 640 feet above the sea, but as there are many rivers flowing into it, the surface varies at different seasons as much as twelve feet. The

shores are dotted by scores of beautiful villas and a number of small cities, the most important of which are Pallanza, Intra, Locarno, and Luino, the latter being the original home of the Luini family, and has a statue of the great liberator, Garibaldi, commemorating his exploits in 1867. The lake receives several considerable streams, among which are the Toce, Maggia, Verzasca, and the Tresa, and some of these bring down the surplus waters from lakes Lugano, Verese and Orta. Lugano, only a few miles distant, is 269 feet above the level of Maggiore, and is drained into the latter by the Tresa river. The painting is an important example of the early part of his later and best period and his handling of light and shadow, his charming combination of colors and his wonderful atmosphere entitles him to the soubriquet "The apostle of light."

No. 346—"View Down Canal Grande, Venice."

40x63½.

This view of Venice is no doubt from the "Ponte Sierra della Ganita" looking down the Grand Canal, but like many of Turner's dream-like scenes, is not technically correct. The great archway and wharf in the left foreground is no doubt the eastern end of the Sierra della Ganita bridge, as people are seen passing over it. On either side of the canal are brick, and stone buildings of more or less importance, ending on the right with the church of St. Maria della Saluta built by Baldassre Loughena in 1632, as a thank offering for the end of the great plague of 1630. Other towers and domes seen on the right, no doubt mark the location of the palace Damo, the church of St. Gregorie, etc., while those on the left are the palaces and churches in the vicinity of the square, and church of St. Mark and the wonderful Ducal palace, or palace of the Doges. The larger and farther square tower being the Campanile of the church of St. Mark, built in the square west of the church. This great tower was founded about 900 A. D. by Doge Pietro Tribuno and finished about 1131. It is a very massive square of brick, 325 feet high and 42 feet square. The canal is alive with gondolas, barcas, sailing boats, etc., some of which are for hire, but many are the private pleasure craft of the nobility. Besides the Grand Canal and the Canal Gindecca, there are no less than 178 smaller canals, practically all streets being canals. And as the city is connected to the mainland only by the great 222 arch Railway bridge, a boat of some character becomes a positive necessity to every household. Is it any wonder that artists paint dream pictures of this most peculiar city, whose very outlines are that of the painter's right hand holding his brush, and whose palaces, churches, museums, and even private dwellings, are literally laden with the art treasures of the ages?

UNTERBERGER (Franz) - - - - - Austria

Born at Innsbruck, 1838.

Pupil of Munich Academy, and of Albert Zimmermann, in Milan.

He studied in Dusseldorf, under Andreas Achenbach.

Visited Norway in 1860.

Afterwards settled in Brussels, where he followed the Belgian School.

Later, visited Southern France and Italy, and several times the coasts of England and Scotland.

Several Medals.

Order of Francis Joseph.

No. 347—"Scene on the Coast of Italy (Terra del Grecco)."

24x37.

An old castle situated on a point of land jutting out into the ocean, and well into the center of the picture. A fishing party is seen on the rocky shore to the left. The full moon in the open space between the clouds casts a long line of bright reflections over the rippling water. A fine, strong, well-toned sky and a softly painted ocean surface, together form a very attractive picture.

VAN MARCKE (Emile) - - - - - Paris

Born at Sevres, France, 1829.

Pupil of Tryon.

First exhibited in Salon, 1857.

Medals, 1867, 1869, and 1870.

Legion of Honor, 1872.

Medal, Exposition Universelle, 1878.

"He was Tryon's pupil, his dear friend, and his son-in-law. Under such circumstances, and given his remarkable talent, it is not wonderful that he developed very rapidly into an admirable artist. His handiwork is so admirable, his impulse so vigorous, his animals so splendidly alive, and his landscapes so finely conceived, that he well deserves the epithet, a great painter."

—Mrs. Van Renssalaer.

Tryon's fellow townsman and pupil, Van Marcke, has attained high rank in the line of his master's successes. He is, indeed, a master of brush work and vivacious effect. He groups and models with excellence, usually making marked contrast of color, as a white cow against a black one. His pictures—forty-three in all, up to 1882—have been conspicuous in every annual Salon since he made his debut in 1857. They form a series of varied pasture scenes and milking times."

—History of French Painting.

No. 348—"At Pasture."

27½x36½.

In an extensive prospect of pasture land, and in the immediate foreground, are three cows. Standing in full view facing the spectator is a red cow with white markings. Just beyond her is a black cow seen in profile. At the right, another cow is lying. They are attended by a blue-frocked boy, who is standing near by. The fine drawing, beautiful coloring, solid execution and splendid lights and shadows make this painting as fine as any one Tryon, his friend and master, has ever produced.

No. 349—"Homeward Through the Forest."

25x31.

Van Marcke, like Troyon, his illustrious tutor and father-in-law, was pre-eminently a cattle painter, and while it would be difficult to determine which of the two painted the most successful pictures, yet it is safe to say that no artist, either ancient or modern, has ever surpassed Van Marcke in this class of work. In this beautiful example he introduces the husbandman bringing home his cows from the pasture. The way leads through the shady woods, where even now the shadows deepen, as the sun drops low in the western sky. But just as we meet the herd, the soft rays of the sun break through an opening in the overhanging branches, tinting the foliage with its golden glory, while the lengthening shadows of the lazy cows move like phantoms across the pale green carpet of the witching woodlands. The youngest of the little herd, more curious than her mates, listens intently to the noisy cat-bird, and the merry song of the lark, as alone he conducts his vesper service from the pinnacle of the loftiest tree.

VASARI (Giorgio).

Born at Arezzo, Tuscany, Italy, 1511.

Died in Florence, 1574.

"Florentine School; pupil of his father, Antonio Vasari, and afterwards of Andrea del Sarto and of Michelangelo. In Florence he was patronized by the Medici, for whom he executed many works both agricultural and decorative."

—*Cyclopedia of Painters and Paintings*.

"He was taught the rudiments of drawing by his father, and the first principles of painting by William of Marseilles, a Frenchman and a painter on glass; but being taken to Florence by Cardinal da Cortona, he improved himself under Michelangelo, Andrea del Sarto, and other great masters. By the Cardinal he was introduced into the Medici family; but when they were driven from Florence, he returned to his native city."

—*Pilkington's Dictionary of Painters*.

"There are many works by Vasari in the different churches in Italy, among which the most remarkable are three sacred subjects in the refectory of S. Michele, in Bosco, at Bologna; the Feast of Ahasuerus, in the church of the Benedictines, at Arezzo; the Adoration of the Magi, at the Conventuali, at Rimini.

"He is allowed to have been an able designer, and to have been a competent master of the ornamental style."

—*Bryan's Dictionary of Painters and Engravers*.

"He was instructed in design by Michelangelo and Andrea del Sarto; in painting by Rosso and Guglielmo da Marcilla, an eminent glass painter of that age. His chief improvement, however, was at Rome, whither he was brought by Cardinal Ippolito de Medici, and introduced by that nobleman to his family, who afterwards loaded him with riches and honor. According to Lanzi, after having designed all the works of Michelangelo and Raffaello at Rome, and much after other schools, and the antique marbles, he formed a style in which we discover traces of his studies; but his predilection for Buonarrotti is apparent."

"Lanzi further says, 'He could, unaided, direct the construction of a

grand fabric, adorn it with figures, grotesques, landscapes, stuccos, gilding, and whatever else was required to ornament it in a princely style.'

"By this means he became known in Italy and was employed to exercise his talents in various cities. He painted a number of pictures in the Vatican, also in the Hall of the Chancery, where he executed a series of historical frescos from the life of Paul III, at the desire of Cardinal Farneso.

"Besides his works at Rome and Naples, Vasari executed many others, among which are the Adoration of the Magi, in the Conventuali at Rimini; the Feast of Ahasuerus, in the church of the Benedictines at Arezzo; and three sacred subjects in the refectory of S. Michele, in Bosco, at Bologna. Brought into public notice by these works, honored by the esteem and friendship of Buonarrotti, and recommended by his multifarious abilities, he was invited to the court of Cosmo I, at Florence, whither he went with his family in 1553.

"Vasari conducted several works with sufficient care to evince abilities of uncommon order. Battari does not scruple to compare some of his portraits to Giorgione; Berghim extols his Conception in S. Apostolo, at Florence; Lanzi praises his Decollation of St. John in the church at Rome, dedicated to that apostle, and says that if all his work had perished but the above and some of those in the Palazzo Vecchio at Florence, his reputation would have been much greater.

"He was the father of the history of painting and has transmitted to us its most precious materials." —*Spooner's History of the Fine Arts.*

No. 350—"The Holy Family."

35x25.

The artist represents the portraits of the infant Jesus and John the Baptist, each upon the knee of his mother, and in the background Joseph, the carpenter. The portrait of Mary is exceptionally well drawn and beautifully colored; but the chief features are the soft, dimpled forms and childish simplicity of the two children. In beholding the two innocent faces, John with a smile and Jesus' face serious, we are reminded that in after life "John came eating and drinking," while Jesus was often known to weep, but never known to laugh; and the great painter seems to foreshadow the lives of the two men in the splendid portraits of the infants.

VERONESE (Paolo).

Born in Verona in 1528.

Died in Venice in 1588.

Venetian School.

Real name was Paolo Caliari or Cagliari.

"As Titian was then very old, Veronese shared with Tintoretto the most important commissions. He received orders from the Emperor Rudolph II, Duke of Savoy, and the Duke of Modena."

—*Cyclopedia of Painters and Paintings.*

"His first works in Venice were for the church of San Sebastiano. Here, after painting the ceiling of the Sacristy, he was commissioned to undertake

the ceiling of the church itself, which he decorated with gorgeous scenes from the history of Esther. These were so much admired that the prior further employed him to paint a beautiful altar piece of the Madonna in glory, and several smaller works. * * * Indeed, the whole church of San Sebastiano glows with his work and remains a splendid monument of his masterly power and skill."

—*Bryan's Dictionary of Painters and Engravers.*

"His taste was better adapted to large than small compositions, for though in the latter his merit in coloring and design was evident, yet in the former he displayed all the fire of his imagination and the versatility and magnificence of his invention. In most of his large works he was either the associate or competitor of Tintoretto; nor was the prominence of either ever determined. If Tintoretto was allowed to imitate nature with superior force and vivacity and more truth of color, Veronese was acknowledged to have a finer invention, more grace in his figures, more dignity in his characters and more elegance. His composition is grand, his design noble, and executed with truth and spirit."

—*Pilkington's Dictionary of Painters.*

"Paolo Veronese rivaled even Titian in the grandeur of his individual forms, and Tintoretto in the magnificence of his compositions.

Paolo worshipped beauty for its own sake only, and was thoroughly in touch with it in its every manifestation. His imagination was, it has been somewhat carpingly said, neither exalted or profound; but even if this be true, he was undoubtedly able to reproduce what he saw with a truthfulness and skill rarely, if ever, surpassed. To interpret faithfully the relations and mutual effect of the various figures and objects brought together in one scene; to translate successfully every subtle effect of light on an infinite variety of surface and gradation of color; to immortalize the lovely women and noble-looking men with whom he was brought into contact, and to transmute into one harmonious whole, in which there was never any confusion, all the scattered and conflicting elements of charm in the great banqueting scenes, at which he himself often assisted, were the chief aims of the Master, and that he fully realized them not even the most grudging critic can deny."

—*Biography of Paolo Veronese, by Mrs. Arthur Bell.*

No. 351—"Arranging the Toilet."

24¼x35.

In an ancient Roman bath, surrounded by marble walls, a couple of maids are giving the finishing touches to the princess' bath, while two other maids bring in the gowns ready to complete the toilet. A colored servant brings a message announcing that he whom she is expecting, has already arrived and awaits her in the beautiful palace gardens, indicated by the pointing messenger. The whole composition is grand, the designs noble, and the colorings soft and pleasing. The modest grace of the figures show the characteristic dignity and perfect purity in Veronese's art.

VERBOECKHOVEN (Eugene Joseph) - - - - - Brussels

Born at Warneton, West Flanders, 1799.

Died, 1881.

Medals at Paris, 1824, 1841, and 1855.

Legion of Honor, 1845.

Chevalier of the Orders of Leopold, St. Michael of Bavaria, and Christ of Portugal.

Decoration of the Iron Cross.

Member of the Royal Academies of Belgium, Antwerp and St. Petersburg.

He stands in the first rank of cattle painters of the present day (1880), and is so full of commissions that it is difficult to get anything from him without infinite patience."

—*Otiley's Painters and Engravers.*

No. 352—"Loch Lomond."

28x47½.

From the collection of A. T. Stuart.

A flock of sheep, attended by a Highlander and his dog, are being hurried home to escape the threatening storm. The painting of the sheep is particularly fine. Each one has its individuality retained and expressed. Their wool is soft and fleecy, their eyes shine, while their hoofs seem to clatter along the pebbly road.

The figures are painted by Verboeckhoven, while the landscape was the work of Hoffiaen, one of the best known landscape artists of his time.

VUILLEFROY (Dominique Felix de).

Born in Paris, 1841.

Animal and landscape painter.

Pupil of Hebert, Bonnat and Tryon.

Medals, 1870 and 1875.

Legion of Honor, 1880.

Hors Concours.

No. 353—"Swiss Mountain Cattle."

31½x39.

Obtained direct from the Artist.

In a narrow, verdant valley, surrounded by beautiful green tree-capped hills, a herd of hardy mountain cattle are feeding. Some are drinking at a quiet pool, that reflects the hills, the sky, and the faces of the cattle. The drawing, coloring and grouping of the cattle, and the fine landscape and misty sky are worthy of especial notice.

WALKER (James Alexander).

Born at Calcutta, India, of French Parentage.

At present residing at Paris, France.

Exhibited in Salon, 1884.

No. 354—"Scene in the Franco-Prussian War."

26x37.

Through the narrow streets of a French village, the Prussian White Cuirassiers are charging in full force, their horses galloping at a mad pace, while from the windows, roofs and balconies of the houses—in fact, from every conceivable point of vantage, the French soldiers at close range, are firing upon them. Some of the horses are down, others have lost their riders. On they come, their valiant general in the lead. Certainly, not the least of the horrors of war are the sufferings of the poor animals, which are made to share its disasters and its chances. The background is one of smoke and inextricable confusion. Nothing could be more realistic than the scene here depicted.

WATSON (William) - - - - - London

An English Painter.

Pupil of Edwin Landseer and Rosa Bonheur.

Regarded by many as the finest of all modern sheep painters.

No. 355—"Highland Sheep."

24x35½.

This Highland sheep scene is beautifully drawn, rich and harmonious in color, finely balanced, very soft in tone, and generally regarded as one of the finest sheep pictures in America. The landscape is as soft and rich in color as a Daubigny; the sheep are as natural, as well drawn, and as beautifully colored as could be done by either Landseer or Rosa Bonheur. The positions are all natural, and the sheep themselves look like real life. The cattle on the farther hills, the valley with the river in the distance, and the blue mountains away beyond, blending with the gray and light yellow sky and mixed fleecy clouds, together make it one of the most generally attractive and popular pictures of the collection.

WESTERBEEK (C.).

No. 356—"Pastoral Scene in Holland."

26x45.

Here we have a rural scene in Holland. Occupying the left of the canvas is a river on whose shallow edges grow long brown grasses which are reflected in the still water. Several cows are lazily feeding on the green grass. Farther on is a meadow of shrubbery running out into the water, while away in the distance can be seen on the bank of the river an old Dutch windmill. The sky is a deep blue, gradually growing paler as it stretches off to the horizon. A pastoral scene as soft and beautiful as though painted by Mauve or Troyon.

WILSON (Richard).

Born at Pinegas, Montgomeryshire, Aug. 1, 1713.

Died at Llanberris, Carnarvonshire, May, 1782.

Landscape and portrait painter.

Pupil of Thomas Wright.

Later studied in Italy.

His picture of "Niobe" gained him recognition on its exhibition at the Society of Fine Arts. It was purchased by the Duke of Cumberland. Wilson was one of the original members of the Royal Academy, and, in 1776, was appointed its librarian.

"Long after his death the popular taste became educated to his standard, and he is now regarded as one of the greatest of English landscape painters."

—*Cyclopaedia of Painters and Paintings.*

"In 1749 he was employed by Dr. Hayter, then their tutor, to paint portraits of the Prince of Wales and the Duke of York. There are many portraits by him at the Garrick Club and in private collections. Richard Wilson was the greatest landscape painter which the British School produced up to the end of the last century."

—*Painters and Their Works.*

"The style of Wilson is altogether original. Following nature as his guide, he adopted a varied and interesting manner, distinguished for its boldness and fidelity to nature, yet entirely classical. He avoided the acquisition of all adventitious beauties and escaped the mannerism which generally arises from the too partial study of favorite masters."

—*Spooner's History of the Fine Arts.*

"Of the style of Wilson it might be sufficient to observe, that it formed an epoch in English landscape painting; being equalled by none before, and perhaps not surpassed by any who have followed in the same line. His claims to praise are grandeur in the choice or invention of his scenes, felicity in the distribution of his lights and shadows, freshness and harmony in his tints. Mr. Fuseli says, in his figurative manner, that 'Wilson's taste was so exquisite, and his eye so chaste, that whatever came from his easel bore the stamp of elegance and truth. The subjects he chose were such as did credit to his judgment; they were selections of taste; and whether of the simple, the elegant, or the sublime, they were treated with an equal felicity. Indeed, he possessed that versatility of power, as to be one minute an eagle sweeping the heavens, and the next a wren twittering a simple note on the humble thorn.' His coloring was in general vivid and natural; his touch spirited and free; his composition simple and elegant; his lights and shadows broad and well distributed; his middle tints in perfect harmony; while his forms in general produced a pleasing impression."

—*Pilkington's Dictionary of Painters.*

"Richard Wilson was the greatest landscape painter which the British School produced up to the end of the last century. Fashion may at one time cause works of an artist to rise artificially above, and at another to sink below, their real value, but where, as in case of Wilson's, the prices paid for them at auctions have remained about the same for a century, no amount of adverse and prejudiced criticism will prove that they are worthless, or that the favorable opinion of those who purchased them was wrong."

—*Painters and Their Works, Vol. 3, Page 308.*

No. 357—"On the Banks of the Tiber."

33x44½.

Painted in the style of Claude, and, by general assent, as fine and beautiful as any landscape ever produced by that artist.

On the right, almost hidden from view by stately trees, is seen the ruins of a magnificent palace, with approaches leading down to an arched bridge crossing the river. Farther away, on the left shore of the river, are the remains of other castles, with rugged hills rising abruptly in the background.

The magnificent valley is visible almost as far as eye can reach, while shepherds occupy the historic ruins as sheepfolds, and the fertile valley as pastures.

The distribution of lights and shadows is unsurpassed—the outlines pleasing, the coloring most harmonious, soft and beautiful.

No. 358—"Landscape Near Tivoli."

37x49.

From Howard's sale in 1872.

Tivoli is an Italian city of about 10,000 inhabitants, situated seventeen miles northeast from Rome on one of the spurs of the Monte Ripoli, 830 feet above the sea.

The bridge in the picture spans the river Anio, whose great mass of waters fall over a lofty cliff near the city of Tivoli, but at this point we behold the rapids below the falls. In the foreground three men stand conversing while one points in the direction of the roaring cataract back of the grand trees which border the shore.

A quaint old building occupies a small wooded plain on the opposite shore, while beyond, the foot hills rise one above another, overshadowed by the towering mountain whose summit is partially hidden by the fleecy, white-capped clouds. The tone is somewhat after the style of Vander Mueller, although much more fresh and harmonious.

WYANT (Alexander H.).

American School.

Born in Fort Washington, Ohio, Jan. 11, 1836.

Academician in American Academy, New York, 1869.

Landscape painter.

Pupil of Hans Gude in Carlsruhe, 1866.

Studied Turner and Constable in London.

"Exhibited first at the National Academy, New York, in 1865.* Elected an A. N. A in 1868 and N. A. in 1869. Studio in New York."

—*Cyclopedia of Painters and Paintings.*

"Mr. Wyant's landscapes in recent years have received a great deal of attention and intelligent admiration, and the spectator who appreciates them would think it almost incredible that their maker ever studied at

Dusseldorf. * * * It is to the influence of Constable primarily that the pictures of Mr. Wyant, like those of the best French landscape painters, owe their breadth and freedom of treatment. * * * His soft far distances and immediate foregrounds are alike impressive in contradistinction to being didactic. * * * And his art, like all good art, is delicate, simple and direct. * * * He interprets the beauty of the unseen and the lasting, and if he is sometimes less perspicacious than he might be, the failing is one that leans to virtue's side." —*American Painters by G. W. Sheldon.*

No. 359—"A New England Landscape."

17½x25½.

A broad breach in the dense hedge of water, beach and hazel bordering the rocky shore of a crystal brook, brings to view the green meadows and distant hills of a New England landscape. On a grassy knoll to the right, two sturdy elms stand as sentinels o'erlooking the broad meadow land beyond. At this point an unfrequented roadway fords the stream, winding its devious way to the hilly country beyond. The threatening clouds and the peculiarly ominous light, all but obscuring the distant hills, portend a coming storm. A splendid painting by one of America's leading landscape painters.

ZAMPIERI (Domenico).

Commonly known as "Domenichino."

Belonese School.

Born in Bologna, Oct. 21, 1581. Died in Naples, April 15, 1641. Pupil of Denis Calvaert and later of Carracci. Appointed architect of the Apostolic Chamber by Gregory XV., 1620.

"Was placed, when young, under the tuition of Dionysius Calvaert; but being treated with severity by that master for copying a drawing by Annibale Carracci, he prevailed on his father to remove him to the Academy of Carracci, where Guido and Abbani were students. On the first award of a prize after his admission, Domenichino was hailed, much to his own astonishment, as the successful candidate, and this triumph incited him to greater assiduity. He contracted an intimacy with Albani, and on leaving the school of the Carracci, they visited together Parma, Modena, and Reggio, to study Correggio and Parmigiano. On their return to Bologna, Albani went to Rome and was soon afterwards followed by Zampieri. * * * In the first half of the nineteenth century, his reputation with amateurs almost rivalled that of Raphael."

—*Bryan's Dictionary of Painters and Engravers.*

"After studying works of Correggio and of Parmigiano at Parma, and Modena, went to Rome and aided Annibale Carracci in the Farnese frescoes. He soon became distinguished as an accurate designer and a true colorist, and was employed in painting frescoes by Cardinals Borghese, Farnese, and Aldobrandini. In 1630, * * * he went to Naples to decorate the chapel of S. Januarius in the Cathedral with frescoes of events in the Saint's life, but before they were finished, he was so persecuted by the notorious cabal, —the painters Corenzio, Spagnoletto, and Caracciolo—that he worried himself to death, or as is suspected, died of poison."

—*Cyclopedia of Painters and Paintings.*

"His great picture in oils is that by which his talents are usually estimated, and it is therefore as well to recall the fact that Nicolas Poussin, a man who knew what is bad or good in art, gave it as his opinion that among the pictures in oil in Rome, it (The Last Communion of S. Jerome) was the next best to the "Transfiguration," by Raphael. * * * It is only necessary to examine the volumes devoted the works of Domenichino in London's "Vie et Oeuvres des Peintres les plus celebres," 1803-1834, to be convinced that he was one of the greatest artists that Italy has produced."

—*Painters and Their Works.*

No. 360—"Saint Cecelia."

45x38.

From the collection of Lord Buckland.

One of the many circumstances related in the legends concerning St. Cecelia is that she often accompanied her voice with instrumental music in singing praises to the Lord. Upon this all her fame has been founded and she is regarded as the special patroness of music and musicians the world over. One legend describes her as a rich Roman lady, who lived in the time of Emperor Alexander Severus about 230 A. D. Bishop Portiers, however represents her to have died in Sicily between the years 176 and 180 A. D.

The Church of St. Cecelia, it is alleged, was built by Urban I., on the site of the house inhabited by Cecelia, in a part of the city called Trastevere, near the Ripa Grande, the traditional "Fero degi Eberi," or quarters assigned to the Jews. In the picture she is seated by a table playing upon an ancient lute or guitar. On the velvet covered table in front of her lies a violin, two music books, an ink stand, and another instrument of the same variety as the one upon which she plays. The composition is all but faultless, the colors pleasing, and the finish in the style of his great master, the Carracci.

ZIEM (Felix) - - - - - France

Born at Beaune (Cote-d'Or), 1821.

Died at Paris, Nov. 10, 1911.

Architectural and marine painter.

Pupil of Art School at Dijon.

Traveled in 1845-1848 in Southern France, Italy and the East.

Medals, 1851, 1852, and 1855.

Legion of Honor, 1857; Officer, 1878.

"His pictures, especially his views of Venice, have won for him a world-wide reputation."

—*Cyclopedia of Painters and Paintings.*

"Felix Ziem must not be forgotten for the glowing Venetian views, architectural and marine, which we owe to his brush. His tastes are all Oriental, though he has painted a splendid 'View of Antwerp,' as well as 'View of Constantinople.'"

—*Radcliffe's Schools and Masters of Painting.*

No. 361—"Looking Up the Grand Canal."

12¼x16.

The blue waters, slightly rippled by the soft morning zephyrs, reflect in varied tints the glories of the eastern sky. The sun, like a golden sphere, is just rising above the horizon and as yet few gondolas are afloat on the grand canal. On the right, the resplendent white dome of a great cathedral and the spires and roofs of other important buildings are dimly discernible through the mellow light of the early morning. Venice was Mr. Ziem's inspiration, and his most characteristic works, therefore, are his glowing views of this historic city.

No. 362—"On the Grand Canal, Venice."

32x48.

This is regarded by many as the best picture painted by this artist. The water appears so liquid, semi-transparent, soft and rich in color. The boats are painted in the rich colors common to this artist, although much finer and better than in his more rapidly executed work. The sun shines down the center of the Grand Canal from the far distance. The sky is colored with a rich yellow tinge around the sun, and graduating off into the fleecy clouds in the upper and outer background. The Palace of the Doges is on the right side, and a large gondola on the left side balances up the picture. There are many boats along the shore line and farther out into the canal, with numerous persons gathered on the wharf on the right and in the foreground. It is a picture as soft and rich in color as a Turner, although not by any means an imitation of the work of that artist.

No. 363—"The Piazza, or Square of St. Mark."

27x42.

This great square is 200 feet broad by 570 feet long, and fronts on the sea. Many of the largest buildings have their frontage on this piazza, and may be seen on the left far into the distance. All manner of vessels are seen on the water front, and all business seems to be forgotten, as the city is given over to a grand holiday fete. The people throng the streets, and the whole city seems clad in gala attire. There are two large columns in this square called "The Columns of St. Mark." On top of the one seen in the picture is a winged green Lion, while the other is surmounted by a knight holding a shield bearing a cross. The resplendent coloring of the building and other objects set in a background of magnificent blue makes an exceedingly pleasing and interesting picture.

No. 364—"Venice, the Queen of the Sea."

23x31.

On the left of the Grand Canal are many large buildings, and still further one sees the polished domes of temples and the towering spires of churches until the outlines are lost to view in the declining twilight.

The larger ships have anchored for the night and the sun dips low in

the west, his slanting rays turning the blue waters to gold and adding glory to a beautiful southern sky. A few pleasure craft are already seen, and soon we may hear the gondolier's song:

"My gondola's lying below, love,
Come open thy lattice tonight,
The waters invitingly flow, love,
The moon on their bosom shines bright."

No. 365—"Venice."

25x39.

The artist here gives us a splendid view of the Grand Canal, its limpid waters reflecting the blue and gold of the southern sky, and the outline of numerous craft floating upon its crystal surface.

To the right is the magnificent Palace of the Doges, or Governors of Venice, while far away on the left is seen the domes and towers of numerous churches and palaces rising one above another until lost to view in the dim distance.

No. 366—"On the Coast of Morocco."

21x32.

Pronounced one of the best of Ziem's smaller paintings. Emerging from the shadows of a clump of trees bordering the shore, is a typical Moorish boat laden with no less than fourteen native Berbers, Arabs and Moors, each dressed in his own peculiar garb. The waters mirror back the deep blue of the southern sky, and the brilliant colors of the costumes worn by the occupants of the boat. The mellow rays of the setting sun lend a soft glow to the distant clouds, and shed their glory over the great white mosque, and the quaint city which clusters about it. Sea-fowls hurriedly scan the waters in search of their evening meal, while the sun like a great ball of fire slowly sinks from view behind the watery expanse of the broad Atlantic.

No. 367—"Celebrating on the Grand Canal."

26½x41.

Considered by art critics as one of Felix Ziem's choicest Venetian scenes. The occasion is thought to be the Doge's annual fete, and the splendid boat carrying the profusion of penants, the flag ship of his honor the governor (Doge) of Venice. The surface of the water slightly "choppy" from a freshening breeze, and o'ershadowed by a partially cloudy sky, does not show the clear mirror-like brilliancy so noticeable in others of this artist's works, but this fact only adds to its merit. For although he has chosen a much more difficult composition, produces in the water a combination of tones and colors that are not only true to nature, but have in themselves a charm peculiarly their own, and a beauty as pleasing as those more clear and transparent. The lines of imposing buildings stretching away on either side mark the course of the Grand Canal, the principal highway of ancient Venice.

No. 368—"Boat Racing, Venice."

26½x45.

The long line of buildings on the right, ending with the great white dome in the distance, includes the Doge's and other palaces, and a number of grand old churches, for which the city is famous. In the foreground a multitude of boats and small crafts, some as contestants, other as spectators to the grand fete, dot the city's grand highway. The promising breeze that fans the sails of the larger craft, has not as yet ruffled the surface of the water, and mirror-like they reflect into their depths the deep blue of the southern sky, the brilliant pennants of the boats, and the gay attire of the numerous merry-makers. The whole composition is charming and the water simply marvelous.

No. 369—"A Venetian Revery."

28½x38½.

It is late afternoon when the slanting rays of the sun are tempered by the soft evening breezes coming in from the sea, and gay throngs already begin to congregate under the shadows of the buildings, ready for a glide on the canal in some one of the numerous gondolas, barcas and launches lying at anchor in the vicinity. On the right is the Palazzo Ducabe, or Palace of the Doges, first erected in 800 A. D. and rebuilt in styles of ever-increasing grandeur after five destructions. The interior is exceptionally fine and contains many works of the old masters, including "Paradise" by Tintoretto, the largest oil painting in the world. The famous "Bridge of Sighs" leads from the Ducal palace to the Prigioni Criminali (prison for ordinary criminals). Among the other palaces along the Grand Canal are Corner della Ca Grande, Grimani, Farsetti, Lovedan, Rozzanico, Foscari, Cappello, Layard, Bernardo, Ca Doro, etc., some of which are shown in this interesting painting. The Grand Canal is about two miles long, but as its course is somewhat like a letter S, it is impossible at any point to secure a general view. In the picture the waters mirror back the deep golden color of the summer clouds and sky and the shadows and tones of the objects floating on its surface.

ZUCCARO (Frederigo) "Zuccherò."

Born at St. Angelo in Vado, 1543.

Died at Ancona, 1609.

Placed under the tuition of his brother Taddeo at Rome when but seven years of age.

Established the Academy of St. Luke, at Rome, under letters patent from Sixtus V.

"He was employed by Pope Pius IV. in conjunction with Borocci in the Belvedere where he painted 'The History of Moses and Pharaoh,' 'The Marriage in Cana,' and 'The Transfiguration.' These works gained him great credit; and Taddeo furnished him with further opportunities of distinction by making him his coadjutor in the Vatican, and in the Villa Farnese at Caprarola. * * * On the death of Taddeo, in 1556, Gregory XIII. engaged Frederigo to paint the vault of the Capella Paolina, but quarreling

with some of the Pope's officers, the painter took refuge in France. * * * From France he went to Antwerp where he painted several cartoons for tapestry; then to Amsterdam, and in 1574 to England. * * * It is affirmed by Lord Orford that Mary Queen of Scots sat to him."

—*Painters and Engravers.*

"In 1572 he went to France and soon after to Flanders, Holland, and England. He painted several portraits of Queen Elizabeth and other distinguished personages. He was the author of a treatise on painting, sculpture and architecture."

—*Cyclopedia of Painters and Paintings.*

No. 370—"Mary, Queen of Scots."

18x13.

From the collection of the Duke of Portland.

Mary Stuart, Queen of Scots, was the only surviving daughter of James V. and Mary of Guise (or Lorraine), who was a daughter of the French Duke of Guise. Mary Stuart was born at Linlithgow, about December 7, 1542, and as her father, James V. died only a few days after her birth, Mary was, in September, 1543, crowned by Cardinal Beaton, a prelate of the Roman Catholic party, who had usurped the office of regent. Henry VIII., of England, determined to obtain the hand of Mary for his son, hoping thus to unite the two countries, but an arrangement had been made whereby she was to marry the Dauphin of France. She was, therefore, in 1548, sent to Paris to complete her education and before her marriage to the Dauphin, in April, 1558, she was not only the most brilliant, but the most beautiful woman in all Europe. On the death of Henry II. her husband ascended the throne of France as Francis II. (1559); then, following the death of the English Queen Mary, Francis and Mary assumed the titles of King and Queen of England, refusing to recognize the right of Elizabeth. Francis' sudden death, in December, 1560, however, clouded Mary Stuart's brilliant prospects. She went to Scotland in August, 1561, but her marriage to her cousin, Lord Darnley, and intriguing with the King of France for the extermination of heresy, made her extremely unpopular. It is believed that she plotted the killing of Darnley, by blowing up the house in which he was lying ill, and soon after married the Earl of Bothwell, her partner in the crime. In June, 1567, she was taken prisoner and confined on a little island in Lock Leven. She abdicated in favor of her son, then escaped and threw herself upon the mercy of her rival Elizabeth, and was tried and beheaded, February 8, 1587. All contemporaries agree in ascribing to her the utmost beauty of countenance and elegance of shape of which the human form is capable. She had black hair, dark grey eyes, exquisite hands and arms, and a stature that rose to the majestic. Zuccaro, without doubt, produced the portrait in France between 1558 and 1561.

No. 371—"Queen Elizabeth."

Oval Panel—19½x13.

From the collection of the Duke of Portland.

She was the daughter of Henry VIII. and of Anne Boleyn and was born at Greenwich. September 7, 1533. She was endowed with superior mental

powers, which were diligently improved by study, and under the tuition of Roger Ascham, she attained a proficiency in classical learning. Before the age of seventeen, she was mistress of the French, Latin and Italian languages, and had read several works in Greek. She was attached by her education to the Protestant faith, and her sister, Queen Mary, regarding her with jealousy, had her imprisoned in the tower in 1554, but public sentiment caused her release after a few months. Upon the death of Mary in 1558, Elizabeth was proclaimed Queen, but this act was ignored by Mary Stuart and her consort, Francis II., King of France, who assumed the title of King and Queen of England. Elizabeth endeavored to reform religious service without offense to the warring factions, but when her good offices were scorned, parliament, in 1559, vested in the crown supremacy in religion as well as in civil matters. Her reign was considered eminently beneficial and glorious to the nation and although her personal character was deformed by selfishness, inconstancy, deceit, heartlessness, and other unwomanly faults, yet she has generally been regarded as a ruler of eminent ability and courage. She died in 1603. The painting, although somewhat lacking in tone, is considered a remarkable likeness.

